musical
COURIER

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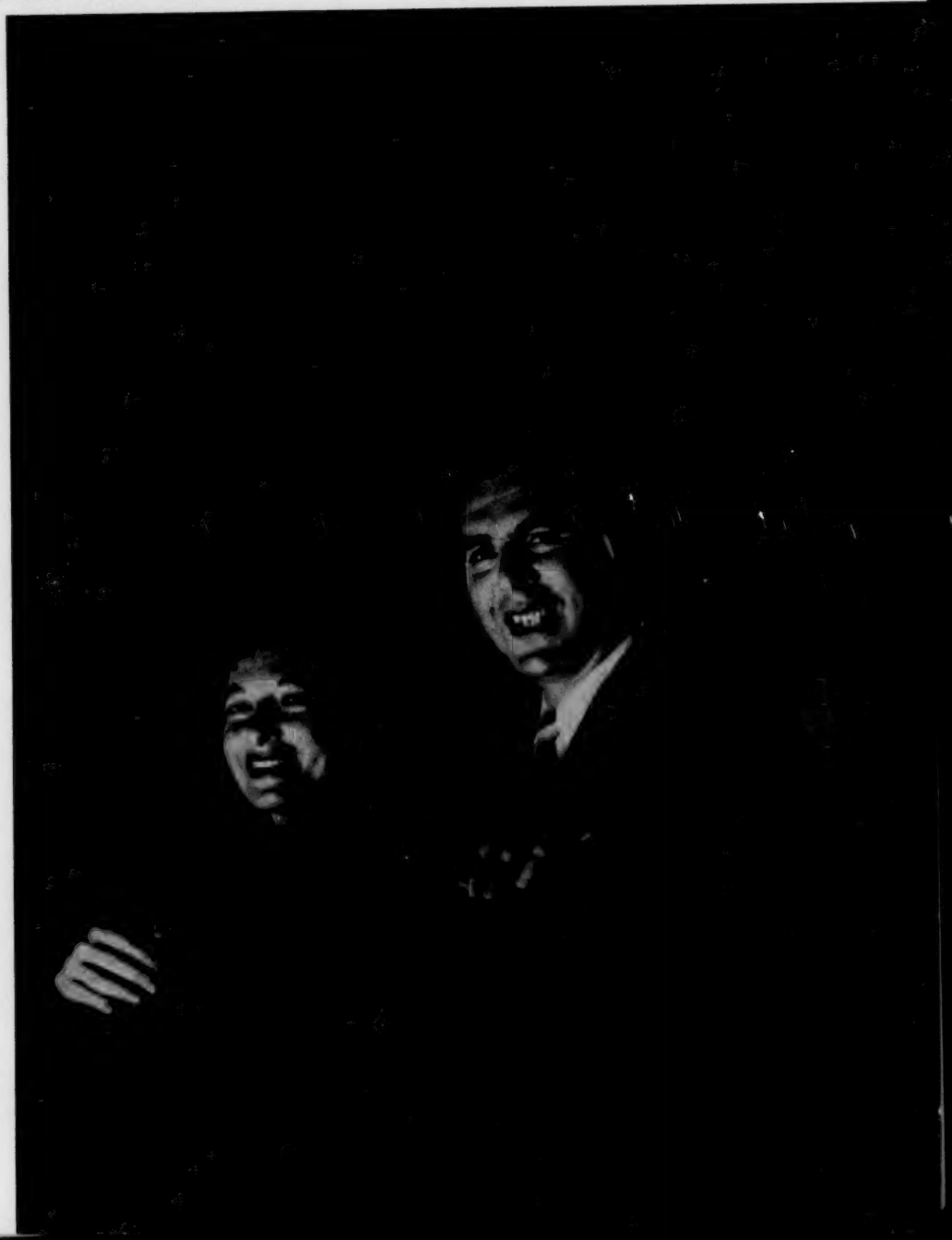
25 CENTS

VRONSKY and BABIN



AS WINTER WANES

GEORGE SCHICK, shown with Mrs. Schick on a recent vacation, has been appointed visiting professor of Colorado College, Colorado Springs, Colo., during the coming summer session. Mr. Schick will conduct the college orchestra and hold conducting classes from June 16 to Aug. 8.

MILDRED DILLING listens as her celebrated pupil, Harpo Marx, demonstrates to her concert audience in Van Nuys, Calif., what he has learned. Hearing that Miss Dilling was appearing there, Harpo drove over from Hollywood to play the encores at the close of her recital. He just happened to have his wig and harp along.

JEAN GRAHAM, American pianist, with Leila Hanmer, national music adviser of Delta Omicron. Miss Graham, during a Middle Western concert tour, stopped off in Milwaukee to be guest of three Delta Omicron chapters—Delta Epsilon, Wisconsin College of Music; Delta Eta, Wisconsin State College; and Zeta Delta, Milwaukee Alumnae. She gave a recital at Wisconsin College of Music and was initiated into the National Honorary membership of Delta Omicron. This spring Miss Graham will tour Venezuela, her first foreign assignment.

MARINA SVETLOVA and her concert group of dancers have embarked on a cross-country tour of 60 engagements, marking their 8th consecutive season. Miss Svetlova and her company have appeared throughout America, Canada, Central and South America and their current tour will take them to Honolulu. The group established something of a record on Feb. 28, when they performed in their 500th new city, Reno, Nevada. She is seen here with Robert Calder.

OFFICERS of the Gloversville, New York, Civic Music Association are shown with the New Friends of Music Quartet following their recent concert there. L. to r., Stuart Canin, Paul Doktor, Ralph Oxman of the Quartet; Arthur N. Vauney, secretary; Mrs. Charles Magenson, Albert Laton, president; Eugene Conant, Matthias Raibovsky, Jr. and E. Harrison Bleezer, treasurer. Seated, Hortense Monath of the Quartet, and Elena Ardizzone.

ARTISS DE VOLT, harpist, in Jacksonville, Fla., with Van Lier Lanning, conductor of the Jacksonville Symphony, with which Miss de Volt appeared on Jan. 17.

musical COURIER

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Signs of the Times

DESPITE the stresses of the period, and future uncertainties, expressed for many in a spirit of emotional turmoil and pessimism, the art of music continues to show surprising hardihood. Many developments indicate that it is being called upon more than ever to provide a stabilizing effect, and furnish a link with the past. In the case of music from older eras, it is able to contribute a serenity at times lacking in our contemporary art and thought.

• • •

One of the more heartening happenings of recent days is the following:

The New York State Senate on Feb. 19 unanimously passed a measure to permit the City of New York to assume the financial support of the historic Academy of Music in Brooklyn, that borough's chief centre for concerts, opera and recitals. The bill, requested by the New York City Board of Estimate, provides that the city shall take title to the Academy and lease it for 100 years at a nominal fee of one dollar a year to the present owner, the Brooklyn Institute of Arts and Sciences. The plan also looks toward an expenditure by the City of $250,000 for repairs and an annual outlay of $77,000 for maintenance and operating costs.

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This step was made necessary by the fact that, in recent years, the income received by the Institute from the Academy of Music has been insufficient to meet the costs of maintenance and operation, and deficits have had to be met from gifts and bequests. It was reported last year that the structure was about to be acquired by an academic institution, thus ending its nearly fifty-year-long service as a centre for musical events and other public assemblages. Happily, now the concert and other courses of the Institute will continue to operate on the old site, with their consequent benefits to the public of Brooklyn.

American Festival Comprehensive

Feb. 22 saw the finale of the American Music Festival held annually by Station WNYC during a period of ten days. In the latest festivals, the procedure has been much expanded so that many of the programs are prepared by schools and other musical organizations, and the concerts are increasingly varied and ambitious.

One of the interesting developments is the cooperation of other radio stations, especially the 52 which are members of the National Association of Educational Broadcasters, headed by Seymour Siegel, director of WNYC. Some of these made wire tape recordings of their programs for inclusion in the WNYC festival.

As an example of the ambitious programs submitted by schools, one may cite the concert broadcast in this series on Feb. 20 by the orchestra, chorus and brass ensemble of the Manhattan School of Music, which included a first performance of Charles Mills' Second Symphony in C Major, and works by Schuller, Meyerowitz, Finney and Luening. There was also a fine concert sent out from Carnegie Hall by the U. S. Air Force Band and Symphony Orchestra on the same afternoon. The National Association for American Composers and Conductors contributed another concert broadcast from the Town Hall Club.

Among important offerings during this period of great diversity of native music—which ranges from barbershop ballads to twelve-tone compositions—were performances of chamber works by William Schuman, Aaron Copland and Peter Mennin, played by the Juilliard String Quartet; the first of the season's series of Publishers' Concerts sponsored by the League of Composers, at Carl Fischer Concert Hall, which included premieres of works by Walter Piston and William Bergsma; and the Composers Forum concert from the McMillin Theatre at Columbia University.

The best part of this festival is, of course, the opportunity it offers for a great many American composers' works to be heard. If some of these scores are played or sung but once, it will at least enable the creators to hear a "live" performance, to gain new light on the creations they have sent forth, and possibly to learn how they may make the next ones more important expressions.

The compositions given for the first time included Robert Nagle's Divertimento for Ten Winds, Elie Siegmeister's Songs for Soprano, Joseph Goodman's Fantasy for Flute, Cello and Piano, Gunther Schuller's Petite Suite, Boris Koutzen's Overture from the American Folklore, and Marcel Grandjany's Poeme for Horn, Harp and Orchestra.

ON THE COVER

Vitya Vronsky and Victor Babin, premier duo-pianists, have brought new excitement to the American music scene this season with their first performances of a new Concerto for Two Pianos by Nicolai Lopatnikoff. Introduced by them with the Pittsburgh Orchestra in December, the work proves Lopatnikoff, now a member of the music faculty of Carnegie Institute of Technology, to be one of the important composers of the day. On March 3, Vronsky and Babin will introduce the work to New York in a performance with the Little Orchestra Society, Thomas Scherman conducting.

With the approval and high interest of Stravinsky himself, Vronsky and Babin have just recorded his Petrouchka ballet suite for Columbia Masterworks in a transcription by Mr. Babin. After a late winter and springtime concert tour, Mr. and Mrs. Babin will go to Aspen, Colorado, where Mr. Babin has been named director of the Aspen Institute of Music.

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March 1, 1952
Seventy-third Year

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

LOUIS MOREAU GOTTSCHALK (1829-1869), our first American pianist of any note, is revealed as something of a philosopher in his *Notes of a Pianist*, the diary that he kept to while away the hours on trains or in hotel rooms. He discusses everything—esthetics, criticism (how he hated Boston's musical pundit, J. S. Dwight!), composition, composers, human nature, politics, military strategy, women's suffrage. His observations often have a quiet wit. "I met a Bloomer. The Bloomers are the disciples of a sect founded by Mrs. Bloomer, the champion of women's rights. . . . I do not believe in women who assert their rights. I shall be converted when I meet one who is young and pretty." Or, travelling around the country, he comes to a conclusion: "It is remarkable that almost all the Russians who are in America are Counts, just as almost all the musicians who abound in the United States are nephews of Spohr and Mendelssohn."

From Gottschalk's *Notes* we get a good idea of how American audiences behaved themselves. He was annoyed by the whistling that served for applause, and he hated the people who would arrive late and "traverse the hall in the middle of a piece, marching as if they were marking time for a battalion of raw recruits." Making a nuisance of one's self was then considered "manly"; a "manly man" did not tiptoe into a concert; that would be considered effeminate. Another charming concert type in the 1860's, as described by Gottschalk, was "the man in the audience (without doubt to show that he knows the tune)" who "whistles the theme in unison" while the artist is at work.

But, above all, Gottschalk disliked the "amateur of great talent" who was the boast of every small town and the bane of his existence. A polite man, Gottschalk politely listened to these prodigies, none of whom could of course play a scale correctly. Once, in San Francisco, Gottschalk fairly turned the tables on one of the species.

HE had arranged the *Tannhaeuser* Overture for fourteen pianos (one of the concert sports of the day) and on the eve of his concert one of the pianists fell ill. What to do? "The public wish to hear fourteen pianos, and if you give it one less it will feel itself robbed." The proprietor of the hall mentioned his son as a replacement; the boy, he said, was the first amateur of San Francisco and could play anything. Gottschalk, with great mistrust, met the boy and suggested a rehearsal. The amateur was insulted; he did not need any rehearsal; but Gottschalk finally got him to a piano. His worst fears were realized. The young man, "like all amateurs, after having executed a noisy flourish, attacked with the boldness of innocence. . . . At the end of two hours my mind was made up. . . . It is not that he played badly, if he played at all. The most complacent ear would hardly have been able to distinguish any shreds of Wagner's theme which were floating here and there like waifs in the midst of an ocean of false notes, in a deafening storm of continuous pedal." Gottschalk was appalled. He also had a problem on his hands. The father was a very important man, who sat there beaming with pride; and the son was perfectly convinced that his artistry was unique (as indeed it was). Gottschalk simply could not tell them the truth.

WHAT he did was one of those simple, masterful touches that result from the mind of genius. He and his piano tuner rendered the amateur's instrument *hors de combat* by removing the interior mechanism. Came the night of the concert. Just before they went on, Gottschalk called his thirteen heroes together and impressed upon them the importance—nay, the necessity—of not preludizing. "One, two, three—we begin. It goes on marvellously. In the midst of the piece I looked at my amateur: he was superb; he was sweating great drops; he was throwing his eyes carelessly on the audience and performed with miraculous ease the passages apparently the most difficult. His friends were in raptures." But alas! The amateur, in a halt between movements, could not resist trying a scale. "I see him now!" gleefully relates Gottschalk. "The stupor which was printed on his countenance is inexpressible. He recommenced his scale. Nothing. The piano was mute." The sweating amateur looked at the strings, at the pedals, and decided that the piano had suddenly broken down. He tried to signal to Gottschalk, because the performance obviously could not go on. "Pst! Pst!" he hissed, with a wild air. Gottschalk saw the danger, and without a second's delay he gave the signal to recommence the music. "My young man, to save appearances before the audience, made the pantomime of the passages, but his countenance, which I saw from below, was worth painting." At the end of the performance, Gottschalk gravely congratulated everybody. Eventually Gottschalk's tuner let the secret out, or at least Gottschalk supposed he did, "from the furious glance that my unfortunate amateur threw at me one day when I met him on the street."

Gottschalk in 1861.

The inquisitive, penetrating mind of Gottschalk looked upon San Francisco in 1865 and left us one of the best pictures of the city in those days. Gottschalk, it must be remembered, was a man of taste who knew his Europe and America inside out, from the most aristocratic salons in Paris (where he was idolized) to the dirtiest mining town in Nevada (where he was not). Gottschalk found the Golden Gate more beautiful than the bays of Naples or Constantinople. He stayed at the Cosmopolitan Hotel, where he admired the furnishings and the dining room. In San Francisco he made the rounds of the theatres, public halls, cafés, billiard saloons, markets. He tasted the local food, such as the salmon and was astounded at its cheap price (twenty-five cents a pound), just as he dwelt lovingly over the strawberries, oranges and olives; exotic foods that the Californians could have merely for the asking. He paid tribute to the natural resources and to the San Francisco climate, which "would be the finest in the world were it not for the cursed wind which comes up every day from noon to six o'clock and whirls the sandy dust in every direction." There is a passing notice to the ladies of the street (the Barbary Coast was quite active), who looked at him "with that stereotyped smile which ballet dancers and courtesans alone possess the secret of."

BUT the West Coast was not the only center described by Gottschalk. His Notes have comments on almost every state and city in the Union above the Mason-Dixon line. New Jersey, he decided, was the poorest place to give concerts in the world except Central Africa. Elmira, N. Y., he thought the most boring city he had ever visited. (His priceless remarks about the Bible societies in Elmira and other American cities deserve reprinting in full as a facet of American life in the Sixties.) Norwalk, Conn., and Utica, N. Y., he loved. His description of the Mid-West, its hotels and accommodations (or lack thereof), its people and their habits, is altogether first-class Americana. In the last years of his life he toured South America, encountering a revolution or two on the way. Here his *Notes* are really startling. Gottschalk's observations on the frequently semi-civilized life of certain sections of South America in the Sixties are powerful, all the more so in that he was purely a reporter rather than a moralist. Many great writers have failed to achieve the magnificent picture that he drew.

And Gottschalk's constant reference to the hardships and psychology of the touring pianist is as valid today as when it was written. Perhaps it can be summed up in the following paragraph: "Arrived at half past eight at the hotel [in Williamsport, Pa.], took in a hurry a cup of bad tea, and so to business! One herring for dinner! nine hours in the train! and, in spite of everything, five hundred people who have paid that you may give to them two hours of poesy, of passion and of inspiration. I will confess to you secretly that they certainly will be cheated this evening."

Elektra, Otello Return to Metropolitan

By Dr. Henry W. Levinger

THE Metropolitan Opera can put down another "red letter" date on its seasonal calendar—Feb. 18, which saw the revival of Richard Strauss' Elektra. The music drama had a performance of elemental force, which drew its chief impetus from Fritz Reiner's perfect interpretation of the score and from Astrid Varnay's equally outstanding impersonation of the title role.

The audience was left virtually gasping for breath, after the hour and fifty minutes of uninterrupted tragic portrayal—and this tension was released in an ovation more prolonged even than that accorded the Fledermaus production at its premiere last season. The reserved Monday night subscribers remained long after the curtain, clamoring for Mr. Reiner, stage director Herbert Graf, and the singers.

Composer Quoted on Elektra

Strauss in his posthumously published Memories of the First Performances of My Operas (1942) writes about Elektra thus: "When I first saw Hofmannsthal's ingenious drama at the German Theatre (in Berlin) with Gertrud Eysoldt, I could visualize the splendid libretto (which it became after I altered the Orest scene) and, as at another time with Salome, the powerful musical climax up until the very end. In Elektra, after the recognition scene, which can be fully portrayed only in music, the final release comes through the dance, as in Salome after the dance (the center piece of the action) there is the horrible final apotheosis. . . .

"In the beginning I was frightened by the thought that both stories were so similar in psychological content, so that I became doubtful whether I should have the dramatic strength to do justice to this material. But the desire to depict this daemonic, ecstatic Greece of the sixth century B. C., in contrast to the Winckelmann-like copies of the Romans and the humanitarianism of Goethe, superseded the scruples. And it happened that Elektra even became a climax through the inevitability of its structure and the power of its dramatic highlights. I would almost like to say that Elektra stands in comparison to Salome as does the more perfect and stylistically more harmonious Lohengrin to that incomparable first stroke of genius, Tannhaeuser. Both operas are singled out among my life's work: in them I went to the extreme limit of harmony, psychological polyphony (Klytemnaestra's dream) and receptivity of present day ears. . . ."

Even the last statement appears to hold true when one listens to this score after an interval of many years. There seems no more daring harmonic setting in existence than in parts of this opera —the Klytemnaestra scene, or the Aegisth episode, not to speak of the exorbitantly difficult ensembles of the Servants, the last sung on this occasion with great impressiveness.

Lyric Elements Not Absent

Another feature of this score is the fact that never before or afterward did Strauss' inventive mind conjure up more sweeping melodic pages. In spite of its fiendish difficulties, the role of Elektra abounds in the most moving and beguiling lyric passages. Her first outcry, "Agamemnon," is in itself a melodic phrase of rare distinction; its use in various permutations in the orchestral accompaniment is a miracle of contrapuntal mastery. Other passages, such as certain ones in the heroine's first duet with Chrysothemis, and the latter's outcry, "Kinder will ich haben," are melodic moments of important significance. The role of Chrysothemis as a whole is the lyric pendant to the dramatic and opposed one of Elektra, though in the latter's final climactic duet with Orest and her later hymn of triumph the most telling melodic statements follow one another. From the entrance of Orest to the last curtain the work sounds like a lyric-dramatic symphony for voices and orchestra.

SCENES FROM TWO "MET" REVIVALS . . . Above, Strauss' Elektra, the episode in which Klytemnaestra describes her dream, with (l. to r.), Paula Lenchner as Train Bearer, Elisabeth Hoengen as Klytemnaestra, Jean Madeira as Confidante, and Astrid Varnay, right foreground, as Elektra. Below, episode from Act II. of Verdi's Otello, showing, l. to r., Ramon Vinay as Otello, Martha Lipton as Emilia, Eleanor Steber as Desdemona, and Leonard Warren as Iago.

Musical Reading Superior

Mr. Reiner's command of the score is miraculous. He never allowed the orchestra to "cover" the singers, and he achieved so complete a coordination that every word of the libretto remained intelligible. On the other hand, the orchestra never lost its dramatic impact or became indistinct.

Passing on to other exponents of the various roles beside Miss Varnay—who, as already stated, achieved a performance of the most impressive vocal eloquence and dramatic power—there was a new Klytemnaestra in Elizabeth Hoengen, a representative of this part who fulfilled the composer's request that this character "should not be an old, repulsive witch, but a beautful, proud woman of about fifty whose decay is mental and not at all physical."

Making her debut with the company, Walburga Wegner as Chrysothemis made a promising entry. Her voice carried well and was an expressive medium for the moving, songful phrases given by Strauss to Elektra's younger sister.

As Orest, Hans Hotter took full advantage of the initial calm of his role, which enters the drama-ridden scene to provide it with a few moments of lyric relaxation, before the dark powers of vengeance are stirred in him and lead to the final climax, Elektra's triumphal dance and song of victory.

Set Svanholm, in the short part allotted to Aegisth, showed his remarkable gifts of characterization as the Queen's craven paramour. The ensemble of the Servants was remarkably portrayed by Thelma Votipka, Martha Lipton, Herta Glaz, Mildred Miller, Lucine Amara and Genevieve Warner. In other small parts, Alois Pernerstorfer, Jean Madeira, Paula Lenchner, Paul Franke and Lubomir Vichegonov assisted in the triumph of the evening.

Stage Direction Gripping

Using the old setting designed by Josef Urban in 1932, which retains its grim spaciousness, Herbert Graf devised the stage action with stylistic security and with a keen feeling for the musical line. As one example, the lighting of the stage when Orest appeared for the first time, was impressive, and the uncanny atmosphere of the courtyard in Agamemnon's palace, where Elektra digs to recover the axe which slew her father, was all-pervading.

Some exceptions were taken in certain quarters as to Miss Varnay's final dance,

(*Continued on page* 15)

HAWAII'S
Ancient Music and Dance Hold Fabled Lore of Past

NOT so many years ago the music of Hawaii was transmitted from one generation to another without the use of notation. The lilts arose spontaneously—indeed, they formed an indispensable adjunct to everyday living. And the dance played as important and socially valuable a role as it does today.

Rhythms, subtle and intricate, are singularly simple to Hawaiians, for they belong to that class of people who cannot move hand or foot except rhythmically.

That the Hawaiians did sing in parts was noted in the log of the Resolution by Capt. James King on the last Cook voyage in 1778. Just as Hawaiian rhythms today are distinct and emotionally appealing, so their exquisite part-singing, with its exotic quality, is an indigenous, not imported, phenomenon of native Hawaii.

Emerson, who had the opportunity to hear the Hawaiians of half a century ago, coupled their singing with the motions of the sea when he wrote: "The voice goes wavering and lilting along like a canoe on a rippling ocean. Then of a sudden it swells upward as if lifted by some wave of emotion; for a time it travels with the same fluctuating movement, soon descending to its old monotone until again moved to rise on the breast of some fresh impulse. . . ."

But sound was not all; years of learning taught them the superlative breath control needed to intone their chants in one lungful of breath—as did the Indians in their mantras.

Because the chants were planned for oral delivery (there was no written language before 1820) this cultivation of tonal values was of first importance. The Hawaiian ear for delicate tone color influenced not only the vocal quality but language characteristics as well. Their tiny alphabet containing only twelve letters (a e i o u h k l m n p w) virtually ruled out sounds which might add harshness to the throat. Though this made for a strikingly mellifluous vocabulary, the uppermost vocal cavities which could have strengthened dramatic effects were not called into play. Yet for beauty, euphony and genius of tongue, such words as "*Aloha*," "*Mahalo*," "*Pali*," "*Ka Makani*," when pronounced by the Hawaiians in their soft throaty voices, make comparison difficult in English translations.

Word Foremost in Songs

The Hawaiian, considering the word foremost, designed his musical phrasing and rhythm to fit the verse of the *mele* (song), making his music a natural expression of poetical and rhythmic impulses. Cadencing was marked by a character all its own—a phrase terminated usually with the fluctuating *i'i*, the voice dropping a small interval to rise again, portamento, to the general level. The standard intervals of thirds, fourths and fifths were carved into fractions as was the rhythm, yet this fine tone distinction, color and syncopation were its charm. These, heard in the different styles of chanting, *hoaeae*, *kepakepa*, *olioli*, veiled its melodic monotony.

But contact with the outside world soon transplanted the starveling songs into a garden full of melodic sunshine. Here they pushed forth fresh roots, tapping springs of folksong which had lain hidden. Persistent qualities of the ancient chants gave *élan* to the new form—peculiar intervals turned hymn tunes into exotic melodies and verses were adorned with beauty of language and poetical imagery.

Even though love lyrics were later introduced, changing the early objective, epic style of the *mele* to a more personal, subjective one, the interpretative complement which had made beautiful the song of 1819 did not heighten and enunciate the word in 1820. For the uninvited newcomers, so thorough in their determination to implant their own cult, left nothing unmoved which had contact with the native religion. Forbidden, Hula went underground, not to be seen in the city of Honolulu for fifty years. But in the period before its banishment the dance had enjoyed full artistic development.

Outdoors a "Concert Hall"

It was during the last months of Kamehameha the Great when peace, contentment and prosperity made happy days and restful nights for the united Island kingdom. The open air was their concert hall, the wave-swept beach the floor. At that time and in the eighty years to follow, the royal family were accomplished leaders in all activities, especially in the cultivation of the arts. Poets, musicians and dancers strove by merit to be accepted into the royal court.

Surrounded by tropic foliage stood the *halau*, the sacred house of the dance. Inside on the *kuahu* (altar) were rustic tokens, things entirely consistent with gaiety and ecstasy of devotion—scarlet pompons of the *lehua* and *ohi'a*, also the latter's fruit; varieties of fern and grasses; sweet-scented *maile;* fronds of *ie ie* and the *hala pepe;* leaves and lemon-colored flowers of the native hibiscus; breadfruit and native banana; glossy green *ti* leaves and the royal yellow *ilima* blossoms—all chosen in honor of Laka, the patron Goddess of the Hula.

Religious Art of Hula

Here the *kumu hula* (master teacher) instructed and inspired the devotees in the art of *hula*, an institution of divine and religious origin. Years of arduous training, special education and sacrifice awaited the young students as they, in reverent attitude, heard the *oloke* give the incantation: "O Laka, give grace to the feet of Pohaku and to her bracelets and anklets, give comeliness to the figure and skirt of Luukia, to each one give gesture and voice. O Laka, make beautiful the lei, inspire the dancers to stand before the assembly."

PLAYING THE MURMUROUS, RUSTLING PUILI requires skillful hands. Players Keokeolae and Manu touch each other in opposition, or simultaneously toss and catch the other's bamboo. Tutasi, standing, holds smooth lava stones, known as iliili, the Hawaiian castanets.

The *kumu* taught them not only poise, gesture, attitude and bodily action, but also vocal inflection, style and accent. For in learning the repertory of over two hundred dances, they, too, must know the accompanying *meles*. In the training of his students, each *kumu* relied on his own inspiration and intelligence, using as a starting point the instructions of his own teacher. He did not have to abide by a set and rigid pattern, for there were no books, no manuals of learning, and it was a long journey from one Island to the other.

Teacher of Ancient Lore

Great was the *kumu's* responsibility, however, in imparting his knowledge to the students, for the *hula meles* comprised a very large portion of Hawaii's literature. In them was found the same material which would fill our concert hall, lecture room, opera and theatre. Interwoven with the elaborate mythology

The proposal that Hawaii be admitted as a State of the Union, expected to be submitted to Congress soon, gives timeliness to this sympathetic and authentic account of the music and dance of that land. Lui Kalani, the writer, is a folklore student and a native of the Islands.

of their Gods were the imaginations and almost heaven-born art of the poets, the speculation of the philosophers, the aspirations of the sensualist and the incantations of the *Kahuna* (priest).

The *Hula Kake* gave hints of the drama; like a courtly minuet was the *ala'a papa*, stately and dignified in its movements; in the *Hula Ki'i*, performers manipulated carved marionettes in a subtly original Punch and Judy show. The varieties were endless, and together they revealed the most telling record of the Hawaiian mind and spirit.

Two Types of Dance-Song

Because great skill and talent were demanded of the dancers in these diverse *meles*, they were divided into two groups: the *olapa*, young and agile ones possessing grace and beauty of body, and the *ho'o paa*, the steadfast, mature and experienced performers. Theirs was the more exacting part; dancers and singers, they also played the heavier instruments, such as the large *Pahu*, the sacred hula drum and the double gourd drum, *Ipu*, both noted for their deep, stirring tones. Both the *ho'o paa* and *olapa* used the lighter and much smaller drum, *puniu;* the *kalaau*, resonant sticks of wood with a clear xylophonic tone; the split bamboo tubes, *puili;* the rattling gourds, *uliuli* and the *ulili*, smooth stones which were their castanets. Other musicians accompanying the *mele* played the *ohe hano ihu*, nose flute; the *ukeke*, a descendant of the "hunting bow" instruments found in Asia and the Marquesas, and *kaekaeke*, pure-tone bamboo joints whose varying lengths produced a perfect musical scale.

The dancers, dressed in fine textured tapa, sometimes delicately tinted or printed with stamped figures, interpreted in their movements the environment about them. The smooth rhythmic motions of their feet, the wave-like unbroken sway of the hips, the voiceless language of the hands, the face, eye, foot and hand, all spoke. For the Hawaiian could be reticent in no language.

Nature Exalted

To him Nature was an allegory in which he found expression for his dramatic art. He paid it homage in beauty of movement and of language. Intent upon dramatizing the idyllic scene around him, he enjoyed its contemplation and worship.

Precise description and incisive pictorial passages enriched their chants:

> The rain in the winter comes slanting,
> Taking the breath away, pressing down the hair,
> Parting the hair in the middle.

When transferred to matters of feeling, the poetical comparisons had much charm:

> The sun is up, it is up.
> My love is ever up before me.
> It is causing me great sorrow, it is pricking me in the side,
> For love is a burden when one is in love,
> And falling tears are its due.

Symbolic Interpretations

However, aristocratic patronage of composition tended to exalt the language above comprehension of the others. Obscurity was readily obtained either by ellipsis, allusion or by saying one thing and meaning another. Thus a special chief's language was evolved, and quick interpretation of such symbols became a test of chiefly rank and training.

IN THE BANYAN COURT of the Moana Hotel at Waikiki, bathers join with guests to watch a broadcast of the program, Hawaii Calls, featuring native singers, presented through Station KHON and short-waved to the Mutual Network on the mainland.

The innocence of natural objects and actions disguised many a command as a commonplace observation. So allusion and metaphor became essential to the art, and in the song of a certain period the play on words by punning and word linking became highly artificial requirements.

Parallelism in Lyrics

The basis of style was parallelism in the chant and in the *hoopapa* (art of debate), where the test was to match an opponent's series with one exactly parallel in every particular.

Rhymed endings were not a feature in the chants, for the Hawaiian saw no special beauty in them. This was one of his curiously advanced reactions. As Padraic Colum remarked when he visited Hawaii in 1923: "The Hawaiian poet has anticipated effects that the cultivated poets of our tradition have been striving for; it is more esoteric than Mallarmé, more imagistic than Amy Lowell."

Instead, Hawaiian harmony of line and couplet was a form of repetition called "linked assonance"—the end of each couplet was repeated exactly or in similar sounds in the next couplet:

> The *pakas* was born in the sea
> Guarded by the *lauhau* that grew in the forest,
> The *hee* was born and lived in the sea,
> Guarded by the *walahee* that grew in the forest . . .

Keeping Wellspring Pure

Parallelism and series building demanded that the *haku mele* (sorter of tales) store up for use the names of port, sea coast, beach, rock, headland, brook, spring, waterfall, cave, even an isolated tree of historic interest or small areas which marked individual holdings. Because of the importance of weather in fishing and sea-going life, he must learn names of winds, rains, clouds, surf or sea of each locality. . . .

The poets, like the dancers and musicians, offered their art as a form of worship. The arts lent themselves to the dramatic form for the refreshment of men's minds, but were guarded against profanation by the observance of tabus and priestly rites. Through religion, Hawaiian culture developed, its methods and traditions preserved by austerity and communal working. To them, art was above names and personages; its strength lay not in the individual talent but in its religious heritage.

Modern Renaissance Begins

The almost complete annihilation of the ancient lore by the missionaries' campaign of obliteration so distressed King Kalakaua in 1883 that he undertook its renaissance and ordered his people to bring forth their treasures at his coronation.

From remote corners of all the Islands to Iolani Palace came the old folk who had cherished and preserved the arts, nourishing it at times with their tears. Once again were heard the intonations of the *oli*, the stirring vibrations of the *pahu*, the deep-throated voice of the conch shell and the soft rustling of the *puili*. In perfect rhythm to their accompaniment moved the dancers, tastefully clothed in yellow tapa, fresh leis and wreaths about head, neck and anklet.

Here at the court of Kalakaua, began the restoration of the beautiful Hawaiian art which gave solace and strength to the people during the troubled years soon to engulf them. Gently it took them back to the wind-swept beach at Puna, where white surf breaks on jet black sand, where the ancient meles and hulas first evolved and which for untold centuries had retained the haunting, cadencing refrain,

"Haina Ia Mai Ana Kapuana—Let the echo of our song be."

—*Lui Kalani.*

London Hears Hindemith and Massenet Operas

By Arthur Notcutt

LONDON.—Hindemith's opera Mathis der Maler, to be staged for the first time in Great Britain at this summer's Edinburgh Festival by the Hamburg State Opera, was given in concert form at the Royal Albert Hall by the BBC. Concert performance of operas—particularly unfamiliar ones—are not usually satisfactory, especially in the vast spaces of this hall. But the enterprise was to be commended for its good intentions.

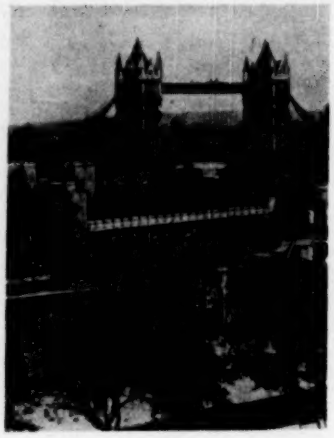
The American public has had a chance to sample the quality of the work through the instrumental excerpts usually offered as a "symphony" or suite. Here, however, the whole score was done—voice parts and orchestra. The music contains many dissonant passages, and others that are of considerable beauty; only on the stage can their significance be adequately realized. Hindemith was his own librettist, and the English translation was made by D. Millar-Craig. The difficult solo parts were interpreted by British operatic artists of worth including Sylvia Fisher, Elsie Morison, Roderick Jones and Howell Glynne. The conductor was Clarence Raybould with the BBC Orchestra and Chorus.

Werther At Sadler's Wells

Massenet's Werther was revived at Sadler's Wells. No professional performance of the work had been given in England since 1910—a long period of undeserved neglect. Werther has never had the appeal of Manon, save possibly in France, despite its delightful lyrical quality and many scenes of emotional appeal. Covent Garden produced it in 1894 with Emma Eames and Jean de Reszke, but it appears to have had a lukewarm reception here. The opera requires a reasonably small house, and Sadler's Wells is an ideal place for it.

An admirable translation had been made by Norman Tucker, and it was obvious that the production was prepared with much care. In the title role, the young Welshman, Rowland Jones, scored a marked success—a lyric tenor with a fluent and attractive style, and with dramatic power too; his acting is not yet on the level with his singing, though this may come later. Marion Lowe's voice is not entirely suited for the music of Charlotte, as it lacks the "mezzo" tone, but her delineation of the character and her singing in the impassioned climaxes of the third and fourth had an excellent effect. As her young sister, Marion Studholme was as attractive as ever, and the smaller roles were most adequately portrayed.

The *décor*, by Prof. Ernest Stern, who worked in former days with Reinhardt, was wholly appropriate and a delight to the eye. Dennis Arundell was the producer, and the opera was conducted by James Robertson, who obtained expressive playing particularly in the tender and lyrical pages. The opera can never be entirely satisfactory unless sung in French, and this is not possible at Sadler's Wells, where everything is done in English. But with the excellent translation previously referred to, it had the great advantage that every word could be heard. The evening was one of this company's notable triumphs.



LONDON . . . The Tower and Thames.

Britten and Gardner Novelties

A Royal Philharmonic Society concert conducted by Beecham shortly before he left for the U.S. introduced to London Britten's Violin Concerto in its revised form. The solo part was played by Bronislav Gimpel; his expressive style and sensitive tone was admirably suited to this music. The main orchestral item was Beethoven's "Eroica" Symphony, of which Sir Thomas gave a somewhat original reading. The concluding item, Rossini's Semiramide Overture, displayed the brilliance and virtuosity of both conductor and orchestra.

For the first of this Society's concerts of 1952, the orchestra was the Hallé under Barbirolli and John Gardner's Symphony No. 1 made its London bow. The Symphony had been played at last year's Cheltenham Festival, where it made a considerable impression, and in London also it was received with enthusiasm. This composer (who in his early thirties and on the Covent Garden musical staff) has ideas which he is not afraid to express, and, moreover, a mature style. The most attractive feature is the fascinating scherzo, but every section of the work—which is based on a motto theme—reveals technical equipment of a high order. It was preceded by a Haydn Symphony and the Sibelius Violin Concerto, played by Raymond Cohen with rhythmic accuracy and technical skill.

Nielsen Festival Planned

The Danish composer Carl Nielsen, whose Fifth Symphony attracted much attention at Edinburgh in 1950, and many of whose other works were heard last fall when the Danish State Radio Orchestra visited London, is one of the most talked of musicians in Britain's musical circles at present. A festival of his music is to be held in London next September.

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Paris Has Premieres

By Suzanne Demarquez

PARIS.—The Opéra revived Dukas' Ariane et Barbe-Bleue on a double bill with his dance drama, La Péri. In the first work, Suzanne Juyol sang the title role magnificently as usual, despite the effects of a cold which did not permit her to use all her vocal means at the premiere. Hélène Bouvier as the Nurse was excellent, with her sense of style and rich mezzo tones, among the most beautiful to be heard here today. The crowning event, however, was La Péri, in the excellent choreography of Leo Staats, with new settings by the renowned Orientalist and painter, René Piot. These revealed an enchanting harmony of red and pink *décor*, against which the Péri was personified by beautiful Micheline Bardin, one of our finest dancers. The great success of the latter work was also owing to the painstaking conducting of the difficult modern score by Louis Fourestier.

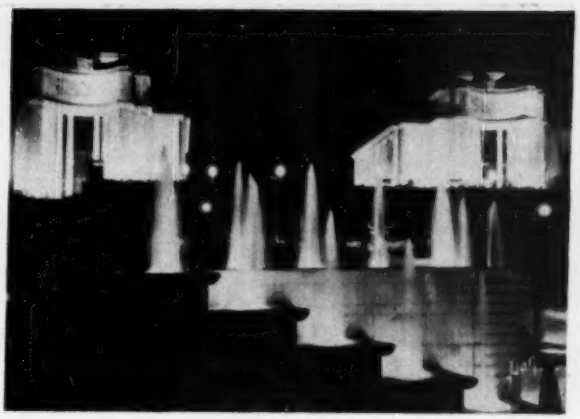
The Opéra-Comique marked the 2,000th performance at this house of Massenet's Manon by staging the work with the most brilliant cast which Paris lyric theatres could assemble, headed by Geori Boué as the heroine, Libero de Luca as Des Grieux, and the baritone Roger Bourdin, with André Cluytens conducting.

Menotti's The Consul has now been represented in a French version at the Théâtre des Champs-Élysées, but the interpreters, largely the same as in the English production, seem less at ease. Still, a strong dramatic spell was again woven by the cast headed by Patricia Neway, Marie Powers, Jon Geyans, and Rosemary Kuhlman, and conducted by Thomas Schippers.

New Ballet Group in Novelties

A keenly anticipated event was the debut of a new ballet company headed by Janine Charrat, young and talented dancer and choreographer. She assembled a group of excellent artists including Ethery Pagava, Claire Sombert, René Bon, Ouktomsky, Mihora Miskovitch and the American Paul Draper, known for his remarkable tap dancing. The opening at the Théâtre de l'Empire was a sartorially and otherwise brilliant gala, and a brilliant success.

Particularly applauded was La Danseuse de Degas, a delicious ballet with original music by Ivan K. Semenoff, in which the famous painting of the celebrated master came to life before our eyes in evocative colors and costumes of their epoch. Other works were Le Reve, on a theme of Liszt, for which the designer Christian Bérard created the costumes; La Rumba Classique, in the exquisite colors of Touchagues; Le Massacre des Amazones; and Une Etrangère a Paris, the last with a rhythmically interesting score by Jean Wiener. These varied works were all choreographed by Janine Charrat, who also showed her versatility by dancing in a Pas de Deux to the Grieg Piano Concerto. Other members of the company are Alexis de Giers, Marc Doinitz and Jean Bazin. The only flaw was the fact that the musical accompaniments were not always on the same level as the performance.



PARIS... Palais de Chaillot.

Ravel Concerto Anniversary

On the 20th anniversary of Ravel's Piano Concerto, Marguérite Long, to whom it is dedicated, played it again at the Concerts Lamoureux under the baton of Jean Martinon, and repeated the triumphant reception of the premiere. . . . A second piano star was Magda Tagliafero, heard at the Concerts Pasdeloup, with Albert Wolff conducting. . . . A brilliant reappearance was that of Samson François in a Liszt Concerto with the Concerts du Conservatoire Orchestra under Guenther Wand. . . . Finally, the Orchestre National gave the premiere of a Concerto for Piano by Martelli, a well-sounding and vigorous piece effectively interpreted by Ginette Doyen. This work and the Andante Symphonique by Duruflé, a powerful and moving score, were the happy "finds" of recent weeks, for which their conductor, Henri Tomasi, should be praised. . . . The Orchestre National also celebrated the 80th birthday of Henry Büsser, member of the Institut, professor of composition at the Conservatoire and technical adviser to the Opéra, with a concert of his works, which he himself conducted.

In the poll of opinion at the Concerts Pasdeloup (where a jury consisting of professionals and members of the audience votes which work should receive a re-hearing) the First Symphony of the American composer Paul Creston won the honor unanimously for its color and animation.

The Philharmonic Society of Paris, under the auspices of the Association Française d'Action Artistique, introduced the fine Spaniah singer, Aña Maria Iriarte, the guitarist Narciso Yepes, and the Dutch Chorus, "Mastreechter Star"; in the last case we admired the extraordinary sonorities and the efficiency of its conductor, Martin Koekelkoren.

The concert given by the harpsichordist-pianist-composer Marguerite Roesgen-Champion with the Orchestre de la Société des Concerts under the direction of Arthur Goldschmidt, and with the singer Hélène Bouvier as soloist, gave us the opportunity to appreciate her Concerto for Piano, interpreted by the composer, and to note the strange rhythmic juxtapositions in the moving settings of fragments from The Song of Songs, and Georgiques. The success was pronounced. Mme. Roesgen-Champion also gave a noble interpretation of the Concerto in C minor of C.Ph Em.Bach.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Feb. 7, E.—Myra Hess was the much feted soloist in Beethoven's Piano Concerto No. 3. She exerted her usual serene but forceful sway with this familiar masterpiece, giving large-scale treatment to the bravura passages and endowing the Largo with enkindling warmth. Mr. Mitropoulos provided an accomplished version of the orchestral passages. There were repeated ovations.

A first time hearing was given to a Symphony in C major, No. 8, by Philip Greeley Clapp, professor at the University of Iowa, a three-movement score which showed a sense for effective orchestration and a pleasing melodic feeling. The work, written 20 years ago, is somewhat loaded with effects, including organ and chimes in the second movement. Nevertheless, this section has a melody of modesty and genuineness, sounding a real American note. One feels that the composer could tell his message better if he were content to be more simple and less exaggeratedly dramatic. He was called to bow repeatedly from the stage.

The concert opened with a tonally brilliant but rather brusque reading of Mozart's "Haffner" Symphony, and closed with a concert suite from Stravinsky's Petrouchka. R. M. K.

Feb. 10, A.—Dame Myra Hess was again the welcome soloist in the ingratiatingly lovely Schumann Concerto for Piano and Orchestra, played in the grand manner. The orchestra's offerings were Mozart's "Haffner" Symphony, Stravinsky's Petrouchka Suite and Wagner Meistersinger Preiude, which brought the matinee to a resounding close. H. I. B.

Feb. 14, E.—Ernst von Dohnanyi's Concerto for Violin and Orchestra, No. 2, in C minor, op. 43, received its local premiere with the excellent Frances Magnes, to whom the work is dedicated, as soloist and Mitropoulos conducting. The score, with a few exceptions, is splendidly balanced, and omission of violins in the accompanying ensemble is a clever idea, giving the solo-instrument a wide margin to add its color to the whole tonal picture. The thematic ideas, though often recalling Brahms and Strauss, are always tasteful and well employed. The work consists of a dramatic first movement of rhapsodic character, a rhythmically capricious Scherzo with Hungarian color; and a songful Adagio, leading into an effective closing Allegro. Miss Magnes again showed her high qualifications as a violinist and was deservedly feted.

Beginning the evening was Robert Schumann's Overture, Scherzo and Finale, which received a fine reading, though the work seems overwhelmed in a performance by so big an orchestra. It closed with a highly dramatic but reverent interpretation of Beethoven's Eroica Symphony. Mr. Mitropoulos and the orchestra were the object of most cordial applause. H. W. L.

Feb. 17, A.—Arthur Whittemore and Jack Lowe, duo-pianists, were soloists in Vaughan Williams' Concerto for Two Pianos and Orchestra, in C major. This is music at the same time eminently traditional and most progressive. The sonorities of the piano parts often seem to be replicas of organ sound. The first movement, a Toccata, revels in contrapuntal complications but is only a prelude to the deeply moving and melodic Romanza. This second part is followed without intermission by a Fugue and a Finale, including a lively waltz, after which the work closes in intimate manner and with harmonic colors which stem directly from Liszt and his early symphonic poems. The two artists scored with their performance, sensitive, introspective and technically impeccable. Mr. Mitropoulos gave splendid support with the orchestra.

The program also offered a repetition of Beethoven's "Eroica" and concluded with Wagner's Tannhaeuser Overture. H. W. L.

Philadelphia Orchestra, Sir Thomas Beecham conducting, Feb. 5, E.—Sir Thomas not only re-affirmed his individual and magnetic interpretative powers, but also showed the orchestra at its most sensitive. Mozart's "Haffner" Symphony was vouchsafed a reading of utmost lucidity and plasticity, but not lacking anything of its earthy quality, and projected with refreshing candor and strength. Sibelius' Symphony No. 6 had an impressive interpretation. This extended "monologue" of a pantheistic musician, to whom his native landscape is an endless inspiration, came to life with moving simplicity and monumental grandeur. After the intermission, Lord Berners' suite from his ballet The Triumph of Neptune, with its humorous and ever-so-English characteristics in music and parody, was played with beguiling charm. A rousing performance of Rossini's Overture to Semiramide closed the list triumphantly. H. W. L.

Philadelphia Orchestra, Alexander Hilsberg conducting, Feb. 19, E.—Claudio Arrau in Brahms' Concerto No. 1 was the soloist. Mr. Arrau's conception stresses the romantic elements of the composition and, in co-ordination with his magnificent technical account of the work, his broad and heartwarming interpretation makes his reading a remarkable feat. The resulting ovation was shared by Mr. Hilsberg and the orchestra for their excellent accompaniment.

The concert was introduced with Wagner's Prelude to Act III of Lohengrin, which had great dramatic verve. It was followed by Schubert's Symphony No. 5, in B flat major. Especially the Andante con moto, one of the most beautiful pieces of the symphonic literature, received a reading of great sensitiveness.

A novelty was Bartok's Dance Suite for orchestra, an early work, written in 1923 for a Hungarian national festival concert. It shows many traces of Hungarian folk music, so close to the heart of the composer, and his never-ceasing inventiveness in orchestration. Mr. Hilsberg gave a colorful account of the interesting score. H. W. L.

Boston Symphony, Ernest Ansermet conducting, Feb. 13, E.—This concert was one of the delights of the season. Mendelssohn's "Italian" Symphony had a stylistically impeccable exposition, exemplary in its lightness and animation. A first New York performance was the latest orchestral score of Arthur Honegger, Monopartita, revealing a new and impressive work of this composer. It has the same feeling of peaceful resignation as has his Symphony for Strings, and in the livelier episodes a refreshing rhythmic drive. The work can be divided into four easily recognizable short parts, played without interruption. In homage to Honegger's 60th birthday Beecham also played one of his early orchestral compositions. Pacific 231, a study of locomotives, which retains the amusing quality and acoustical fascination it exerted when first played some 30 years ago.

The French pianist, Monique de la Bruchollerie, was heard in Rachmaninoff's Piano Concerto in D minor, No. 3. That she is a first rate musician, was revealed in a deeply understanding musical conception of the work, which is often treated only as a showpiece. Mme. de la Bruchollerie received a prolonged ovation, a tribute not only to a consummate technician but a rare musical personality. A rousing reading of Ravel's La Valse brought the evening to a close. H. W. L.

Feb. 16, A.—Beethoven's Symphony No. 2 opened the Boston Symphony's matinee concert under Ansermet. The conductor elicited from the orchestra sounds of beguiling beauty, and gave the work a reading exceptional in its sensitivity and clarity. The other orchestral offering was Bartok's Concerto for Orchestra. The composition, first performed by the same ensemble under Koussevitzky, who commissioned it, gains with every repeated hearing in impressiveness and stature. Mr. Ansermet in his interpretation understood how to throw light on every detail of the complex score, which appeared in its full glory.

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The soloist was Arthur Grumiaux, Belgian violinist, making his New York debut in Mozart's Violin Concerto in G major (K. 216). He has a splendid technique, a sweet, enticing tone and fine bowing arm. His treatment was delicate, musicianly, if somewhat too elegant. It will be interesting to hear the artist in a recital, where he may reveal more facets of his remarkable talent. He was warmly received by the audience. In the ovation for the conductor at the end of the concert, the orchestra joined with the listeners. H. W. L.

John Creighton Murray, Feb. 8, E.—Appearing again in Carnegie Hall, the American violinist offered a program of serious makeup without any large-scale novelties. The first half was devoted to the Beethoven Romanze in F and the César Franck Sonata, with John Sweeney III as the piano collaborator. The lyrical passages in the Bruch Concerto in G minor were some of the highest points of the evening. Mr. Murray's style is one of strongly rhythmic emphasis, and at times it seemed that a more graceful and light type of bowing would aid in smoothness of his readings. Particularly effective was the final group; following Paganini's Moses Fantasie came works of atmospheric appeal by Cardenas-Marti, Ernst Bacon, Milhaud-Levy and Sarasate. A number of encores were added, including the Londonderry Air, played with perfection of tone and phrasing. R. K.

National Orchestral Association, Leon Barzin conducting, Feb. 9, A.—This was the first concert of the Gabrilowitsch Memorial Series with Mischa Elman as the soloist, which in its entirety will give listeners a survey of the concert literature written for violin and orchestra. The program combined Bach's Concerto in E major, Mozart's Concerto in A major and Beethoven's Concerto. The performances were a fitting tribute to Gabrilowitsch, one of the most important forces in the creation of musical life and appreciation in this country.

Elman seemed to muster all of his musicianship and keen knowledge of music in his interpretations of the three masterpieces. Accompanied by the orchestra under the sensitive baton of Mr. Barzin, he performed the music of the great composers with consummate mastery and the deep understanding characteristic of someone who had made service to music his lifelong task. H. W. L.

Zinka Milanov, Feb. 10, E.—The noted soprano of the Metropolitan Opera, assisted by Bozidar Kunc, composer-pianist, enchanted her numerous admirers, who filled the hall for her first recital in this city. The eminent artist proved again that there are very few who can rival her in vocal quality. It is to her credit that she took account of the different goal of a recital and presented as the only operatic number Marietta's Song from The Dead City by Korngold, which in her persuasive rendition made one hope for a revival of the entire work with Mme. Milanov in the leading part.

After a dramatic opening with Beethoven's concert aria, Ah Perfido, she sang with feeling and praiseworthy simplicity songs by Schumann and Brahms, and three Jugoslav works by Bersa, Kunc and Pavtschich, which met with great enthusiasm. Mme. Milanov later offered songs by Britten, Wagner, and Richard Strauss, all impressive in their vocal and interpretative rendition. Only after four encores did the audience depart. H. W. L.

CONCERTIZED OPERA . . . Henry Purcell's Dido and Aeneas was given in concert form by soloists, chamber orchestra and choral group of the Mannes Music School under the direction of Sam Morgenstern on Feb. 13 in the school's concert hall. Soloists were Martha Collins (Dido), Laurence Watson (Aeneas), Zilba Georgieva (Belinda), Charles Aschmann (Sorcerer), Dorothy Clark and Alice Burnett (Witches) and Lee McElroy (Sailor), all students at the school. Mr. Morgenstern, director of the Mannes Choral Group, led the same chorus in the New Friends of Music presentation of the work in January in Town Hall.

Tossy Spivakovsky, Feb. 12, E.—Returning to the local recital stage after two years' absence, the violinist was greeted by a good-sized audience. Mr. Spivakovsky belongs not only among the top technicians of his art, but also among the leading musicians in his class. After a Corelli Adagio, in which his fine tone could be admired, Mr. Spivakovsky assisted by the excellent and sensitive pianist, Theodore Saidenberg, played Schubert's Duo in A major, op. 162, with such directness, charm and sense of humor that the rarely heard work took on the proportions of a major discovery. The Sonata in G minor for violin alone by Bach showed his unfailing sense of pitch and the impressiveness of his playing of chords; he revealed his musical feeling and imagination in Charles Ives' Sonata No. 2, a work typically "Ives" in its individuality and unorthodoxy but a renewed example for the importance of this American musical innovator. Four brilliant shorter pieces by Rachmaninoff, Suk, Paganini and Wieniawski, plus encores, closed the enthusiastically received evening. H. W. L.

Solomon, Feb. 15, E.—Splendid playing in the grand style distinguished the all-Beethoven program of this first-rank pianist. Before beginning his recital, the British artist reverently performed the Chopin Funeral March as a memorial to King George VI. The Beethoven sonatas interpreted were the op. 2, No. 3, in C major, sunny and pellucid; the idyllic op. 27, No. 2 ("Moonlight") done with much glamour; the op. 109 in E, and the stormy "Appassionata, op. 57—varied examples of the facets at the disposal of this truly musical and never obviously theatrical master of the keyboard. The response was a tumultous ovation. M. C.

Stuart Fastofsky, Feb. 17, 5:30 p.m.—The unusual program presented by Mr. Fastofsky was completely made up of first performance numbers. Imagination, ingenious contrivance and dissonantic designs were colorful factors, though in a hearing of so much ultra-modernity there was lacking a point of repose for the more conservative listener. Mr. Fastofsky has musicality, agility, intelligence and technical delivery above the average. Assisted by Julius Epstein, composer-pianist, Howard Weiss, pianist, and, in the final number, a chamber orchestra under the direction of Ezra Ladernian, the violinist played a Sonata by Arthur Frackenpole; Mr. Epstein's Concerto and the ensemble piece Organization, by Mr. Ladernian. The audience was enthusiastic. M. C.

(*Continued on page 27*)

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Musical World Loses Notables; Palmgren, Salmond, Einstein Pass

SELIM PALMGREN, 74, noted Finnish composer, died in Helsinki on Dec. 13 last, according to advices recently received in this country. Next to Sibelius, and Armas Järnefelt, he was the best known composer in his country. Born in Björneborg, he studied at the Helsingfors (Helsinki) Conservatory and with Berger, Klathe and Busoni elsewhere. Palmgren toured Scandinavia as a pianist, beginning in 1900. He served as conductor of a choral society in the Finnish capital, and later of the orchestra in Abo. In 1921 he made a tour of the United States, and taught at the Eastman School of Music in 1923-6. Among his compositions are operas, symphonic poems, concertos, and piano works, and many stirring choral works and songs with nostalgic coloring. He leaves his widow, the former Maikki Pakarinen, well-known Finnish singer.

ALFRED EINSTEIN, 71, noted musicologist and critic, died at his home in El Cerrito, Cal., on Feb. 13. He had come to lecture at the University of California, but became ill. Dr. Einstein, a cousin of the famous scientist, Albert Einstein, was born in Munich, where he studied musicology under Sandberger and composition with Beer-Walbrunn, and won a Ph.D. from the University. He was music critic of the Munich Post and later for some years of the Berlin Tageblatt. He left Germany in 1933, taking to England his collection of rare music, then lived for a time in Italy, and came to the U. S. in 1939, serving as professor of music at Smith College from that time until his retirement in 1950. Dr. Einstein was an authority particularly on Mozart and the music of the Italian Renaissance. He, several years ago, made an extensive revision of the Koechel Mozart catalogue, and discovered some 20 unknown works by this master. His A Short History of Music, first published in Germany in 1920, was issued here in 1940 in an English translation. In April, 1950, the faculty and students of Smith College sponsored a three-day festival at which many of the works in his collection, which he gave to that institution, were performed. After 1919 he edited the ninth edition of Riemann's Musik-Lexikon, and in 1926 prepared a revision in German of Eagelfield Hull's Dictionary of Modern Music and Musicians. Until 1933 he was the editor of the Zeitschrift fuer Musik, a leading German periodical. His widow and a daughter, Harriet, survive.

FELIX SALMOND, 63, noted cellist, died in his New York home on Feb. 19. A native of London, he was the son of Norman Salmond, basso; his mother was a pianist. Mr. Salmond studied at the Royal College of Music with Whitehouse and in Brussels with Edouard Jacob, and made his debut in London in 1909. He appeared extensively with British orchestras and in tours, giving the premiere of Elgar's Cello Concerto with the London Symphony under the composer's direction. His first American appearance was at Aeolian Hall in 1922, where he was recognized as a cellist of first rank. He became a resident of this country, and appeared with many leading symphony orchestras and in recitals, in ensemble programs with Paderewski, Friedberg, Heifetz, Zimbalist and others. Mr. Salmond joined the artist faculty of the Juilliard School of Music in 1924, a post which he retained until his death, though he retired from active concert performance three years ago. From 1925 to 1934 he was also professor of cello at the Curtis Institute of Music. Surviving are his wife, the former Mrs. Helen Child Curtis; a son, John David Salmond, U.S.N.; a daughter, Mrs. Clarke Oler; two daughters by a former marriage, Mrs. David Pelham of Rome, and Mrs. James Greenwood of London; and two sisters, both of London.

EDMUND HORACE FELLOWES, D.D., 81, authority on Tudor music, died at Windsor, England, on Dec. 21 last. He was graduated from Winchester and Oriel College, Oxford, held honorary doctorates from Dublin, Oxford and Cambridge; and served as director of the choir of St. George's Chapel, Windsor, from 1923 to 1927. The Rev. Dr. Fellowes was a leading force in the modern revival of madrigal singing, and with Percy Buck founded the movement in 1897 for raising the standard of church music in Britain, serving at this time as the Precentor of Bristol Cathedral. His research resulted in important publications, including The English Madrigal School (36 volumes); Collected Works of William Byrd; The English School of Lutenist Writers; Tudor Church Music; and English Cathedral Music from Edward VI to Edward VII. He toured Canada as conductor of the Westminster Abbey Singers and in the U.S. as a lecturer.

MAX ALTGLASS, 66, former Metropolitan Opera tenor and New York voice teacher, died at his home in this city on Feb. 13. He was born in Warsaw, studied at the Berlin Conservatory and made his debut at the Prague Opera, also singing in Berlin, Cologne, Hamburg, and other cities. He made his Metropolitan debut in 1924 as Missail in Boris Godounoff, and remained with the company until 1940, appearing in many works of both the German and Italian repertoires. In 1928 he sang Lohengrin at the "Met." In his latter years he had taught a number of prominent singers, including Maria Mueller, noted German soprano. His widow, and a son, Lieut. Col. Adam Altglass of the U. S. Air Force, survive, as does a sister.

JEANNE GORDON, 59, contralto, who sang leading roles at the Metropolitan Opera under the Gatti-Casazza regime, died in Macon, Ga., on Feb. 21. Miss Gordon was born in Wallaceburg, Ontario, studied singing in Toronto, and later in Detroit, following her marriage there. In 1917 she took up residence in New York, sang at the Rialto Theatre, and made her operatic bow with the Creatore Opera Company as Azucena in 1918 at the Brooklyn Academy of Music. She toured with the Scotti Opera Company, and made her debut at the Metropolitan as Azucena in the fall of 1919. Miss Gordon was a member of that company until 1929, singing Brangaene in Tristan und Isolde, Eboli in Don Carlos, Marina in Boris Godounoff, Laura in La Gioconda, Amneris, Fricka, Venus, Ortrud and Carmen. In 1929 she retired from opera, except for a few appearances in Europe.

Plan Composers' Concerts

Two Composers' Concerts will be given on March 2 and 15 at 5 p.m. in the Carl Fischer Concert Hall and Sky Room respectively. Works of Harold Morris, Mary Howe, Harold Henry, Antonio Lora, Philip James, Marion Bauer, John Haussermann, Ethel Glenn Hier, Charles Haubiel, Gena Branscombe and Eldin Burton will be heard.

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Cleveland Stages Menotti's Consul

CLEVELAND, O. — Menotti's The Consul was produced at the Play House, an institution that has given Cleveland many distinguished performances. The presentation, under the dynamic direction of Dr. Benno Frank of the Max Reinhardt school, was a superior one; the musical direction was capably essayed by the talented Harold Fink. Stage settings and lighting were effective, and the musical background was impressive, as provided by a two-piano team consisting of Rosa Lobe and Carol Kavan. All the performers did their parts expertly. A "discovery" was the soprano Mary Simmons, a newcomer to Cleveland, whose impersonation of Magda was striking, especially vocally. Hers is a voice of beauty. She was immediately engaged as soloist with the Cleveland Orchestra in Ernest Bloch's Israel Symphony. Zelma George, of Medium fame was impressive in the part of the mother. Shirley Abrams as the efficient secretary played her part well. Another moving impersonation was that of the Foreign Woman by Phyllis Brown; Harriet Ellis and Marjorie Knoll were effective in their roles, and the Magician, played by Jack Lee, was excellent.

Casadesus Is Soloist

The thirteenth pair of concerts by the Cleveland Orchestra found George Szell again at the helm after his New York sojourn. Robert Casadesus assumed a weighty part of the program as soloist in the Weber Konzertstueck and the Liszt A major Concerto, both displaying his virtuoso equipment to best advantage and arousing much enthusiasm. Mr. Szell contributed Haydn's "London" Symphony and a first performance of a charming Miniature Symphony by the young composer Robert Kelly. Ingratiating music of modest proportions, it was warmly received and the composer called to the stage repeatedly.

At a later event, Nathan Milstein in the Dvorak Violin Concerto, brought down the house with his impeccable artistry. A first performance of Hindemith's Concerto for Orchestra was fascinating fare for the initiate. Mozart's E flat major Symphony and Dvorak's Slavonic Dances rounded out this program meticulously directed by Szell.

Other Musical Offerings

The Ballet Theatre under Mrs. Brudno's management found Music Hall nearly filled to capacity for two exquisite performances, offering programs that were unhackneyed and of highly artistic calibre. First performances here of Till Eulenspiegel and Le Jeune Homme et la Mort, both danced by the extraordinary Jean Babilee, were acclaimed enthusiastically. Youskevich and Alicia Alonso starred and were ably supported by the entire cast in Schumann Concerto, Design With Strings, Bluebeard, and Giselle. Joseph Levine, appearing here for the first time, was an able conductor. . . . Frederick Griesinger, formerly of Cleveland, now connected with the Peabody Conservatory, was presented by the Fortnightly Musical Club in an interesting piano recital at the Museum of Art and was applauded by a large audience. . . . At the Institute of Music, Beryl Rubinstein and Arthur Loesser, at two pianos, presented several dozen excerpts from Bela Bartok's ingenious Mikrokosmos, and should be commended for their zeal. . . . Maurice Goldman was presented by the Music School Settlement in an evening of songs by American composers. . . . In the Fine Arts Series of Western Reserve University, Dr. Jerome Gross, violin, and Abraham Skernik, viola, presented a program of duos by Mozart, Martinu and Milhaud. . . . The Bernardi management has so far in its series presented the first Piano Quartet and the De Paur Infantry Chorus to capacity houses, besides a recital by Risë Stevens and on appearance by the Sadler's Wells Theatre Ballet.

ROSE WIDDER.

WELCOME . . . Jeno Takacs, third from left, Austrian pianist, composer and teacher, arrives with Mrs. Takacs in Cincinnati to join the faculty of the Cincinnati Conservatory of Music, and is greeted by Dr. Luther A. Richman, L, director and dean of the faculty, and Thomas Hogan, Jr., president of the board of trustees.

Takacs at Cincinnati Conservatory

CINCINNATI.—Jeno Takacs, Austrian pianist, composer and teacher, has joined the faculty of the Cincinnati Conservatory of Music. Mr. Takacs has just completed the notation from recordings of native music made by Justice W. O. Douglas during his travels last year through India, Pakistan, Afghanistan and the Himalayas. Justice Douglas made tape recordings of the melodies and Mr. Takacs is preparing them for publication in a forthcoming book. The music, on 12 records, includes from 40 to 50 melodies.

Mr. Takacs was to make his debut in Cincinnati at a recital on Feb. 18 at the Conservatory.

Milhaud Opera for N. Y.

Dimitri Mitropoulos will give the American premiere of Darius Milhaud's Christophe Colomb at Carnegie Hall in November, 1952, conducting the New York Philharmonic-Symphony and the soloists Eileen Farrell, Mack Harrell, David Lloyd, Norman Scott, John Brownlee and Adolph Anderson. The chorus will be that of the Schola Cantorum, Hugh Ross, director. Christophe Colomb was composed to a libretto by the poet and diplomat Paul Claudel, and is the story of the life of Christopher Columbus told historically, mystically and symbolically through a series of flashbacks. The premiere of the work took place at the Berlin State Opera on May 6, 1930, under Erich Kleiber.

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Chavez Leads Drama By Milhaud-Claudel

By Charles Poore

MEXICO, D.F. — For his opening concert of the 1952 symphony season, Carlos Chavez directed his Orquesta Sinfonica Nacional in a program that included the Purcell Chaconne from Dido and Aeneas, the Tchaikovsky Sixth, and, of chief interest, the first Mexican hearing of Milhaud's great choral work, The Libation Pourers, based on Aeschylus' tragedy of the same name. The latter drama forms the central part of a trilogy, between Agamemnon and the Furies. Collaborator with Milhaud was Paul Claudel, who arranged the text from the original Greek. Chavez presented it in Spanish translation done from tthe French by Manuel A. Chavez.

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Alexander Tcherepnin
COMPOSER-PIANIST

The passages written for declamation formed the highlight of the performance, as Mary Douglas, well known in local dramatics, enunciated in a clear and well modulated voice the beautiful rhythmic prose of the text. The soloists were Mexico's leading soprano, Irma Gonzalez; the mezzo, Oralia Dominguez (Electra); and the baritone Hugo Avendaño Espinosa (Orestes). Chief libation pourers were Irma Gonzalez and Gabriela Viamonte. The Conservatory chorus assisted. The performance was a *tour de force*, and a triumph for Chavez and the entire ensemble.

Sergiu Celibidache, the Berlin orchestra director, who last season achieved signal success here as director of the Mexico Philharmonic Symphony, has been engaged for another season of concerts at the Metropolitan Theatre. These opened on Feb. 24 and continue to March 30—six Sunday mornings. As before, the Asociacion Musical Daniel is sponsoring the concerts.

Honors for Huizar

Candelario Huizar, composer, received this year's award of the National Prize of Arts and Sciences. It is a signal honor, symbolizing the composer's unique contribution to Mexico's music culture and his value as a good citizen. Huizar was born in Zacatecas in 1888, and so belongs among the distinguished musicians of the older generation, who also included Manuel M. Ponce and José Bolon. Denied the opportunity for European study, he learned the hard way, and evolved a style of composition that reflected a thoroughly Mexican-Indian atmosphere. Huizar has often based his thematic material on authentic Indian idioms from the States of Zacatecas, Nayarit, Jalisco, and made frequent use of primitive Indian instruments — teponaxtles, huehuetles, and timbrels—in his symphonic music. He wrote four symphonies, all played by Chavez.

New Music Quartet Opens Series

The New Music String Quartet gave its first concert of a series of six at the YMHA on Feb. 13. Haydn, Verdi and Beethoven were the composers represented, each with one quartet. The New Music Quartet offered excellent interpretations of these works, that of the Verdi being such as to re-establish it as a standard piece of the repertoire. The reading of Beethoven's C sharp minor Quartet raised the reaction of the audience to a high level of pure enjoyment. There is ample reason to look forward to the following concerts.

E. S.

Smith Named Assistant In Philadelphia

PHILADELPHIA.—William R. Smith has been appointed assistant conductor of the Philadelphia Orchestra, beginning next season. Mr. Smith came to the attention of Eugene Ormandy, the orchestra's music director, in 1945, when he coordinated the University of Pennsylvania choruses for a performance of Vaughan Williams' Fantasia on Christmas Carols with the Philadelphia Orchestra. He also took part in a conductors contest sponsored by the orchestra in 1948.

Peabody Cast Premieres Weisgall's The Tenor

BALTIMORE. — The world premiere of a new American opera, The Tenor, styled "a tragi-comedy in one act," with book by Karl Shapiro and John R. Allen, and music by Hugo Weisgall, was given on Feb. 11 by the Peabody Conservatory, of which Reginald Stewart is director. That such a work was premiered by a leading music school was convincing proof of the appreciation for contemporary opera which has sprung up in America, and a good omen for the future.

The libretto is based on Frank Wedekind's Der Kammersaenger, a German play which is more of a comedy than a drama. It concerns a vain, egotistical and empty-headed tenor who takes the world for granted, and considers people—especially women—as mere properties through which to realize his selfish ambitions. However, tragedy enters when the artist himself is likened by his manager to a piece of merchandise, and it becomes apparent that his personal existence, just as much as his professional career, is ruled by the commercial aims of his exploiter. An even more tragic element is dramatized in the suicide of the one woman who left her bourgeois existence to devote her life to this singing peacock, and who has sacrificed her true affection to the successful furthering of his operatic career.

The score reveals the hand of an experienced musician, one well-versed in technique. The work is orchestrated with color and diversity, an excellent command of the possibilities afforded by the small instrumental ensemble. The musical ideas are, though, less distinguished than their employment. This reviewer especially missed a genuine melodic line, so necessary in opera, which in its deepest meaning should always be a vocal, and therefore essentially lyrical, experience.

With Mr. Weisgall conducting, the opera was staged with imagination by Ernest Lert. The singers, all students of Peabody Conservatory, which was also the composer's alma mater, did their best to launch the work with the greatest possible effect. There were many curtain calls for the composer, the director and the singers. The latter included Malcolm Bernstein as Gerardo's valet; Ernest Sult as The Bellboy of the Hotel; Richard Casilly as Gerardo, the opera star; Eva Bober, as the Young Girl; Robert Hedrik as Gerardo's manager; and Nyla Wright as Helen, the suicidal devotee. The orchestra and all others assisting in this successful premiere also deserve praise.

H. W. L.

Mercur in Orange Recital

ORANGE, N. J. — On Feb. 3, a packed house greeted Florence Mercur, pianist, for her recital in Orange High School Auditorium, commemorating her 10th anniversary on the concert stage since her Town Hall debut, and completion of her seventh consecutive coast-to-coast tour. This was the fourth return engagement here for Miss Mercur under the sponsorship of the Essex County Women's Music Club.

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METROPOLITAN OPERA

(Continued from page 5)

which, it was contended, should be styled more eloquently according to modern dance principles. But on the whole her miming had many strong features, and her singing was one of the most remarkable achievements heard on the Metropolitan stage in many a day.

Otello Restored

With Ramon Vinay giving his powerful portrayal of the great Moor, Verdi's Otello was revived on Feb. 9 in a performance that reached a crescendo in effectiveness. Even the gentler moments of the work, the Desdemona music and the flower and pageant scenes, were played with a sense of the brooding tension which underlies the terrible tale. The Otello role is exacting vocally and dramatically and the young Chilean tenor magnificently met its demands, sounding the keynote of the production.

The intrinsic beauty of Eleanor Steber's notable voice was best shown in the two lovely airs of the final act, the Willow Song and the exquisite Ave Maria. The soprano at all times seemed motivated by the graceful spirit of the heroine and her fine musical feeling added much to her interpretation. Leonard Warren, vibrantly in voice, as Iago, was less slyly malignant than the story requires. He sang with fluent style and sense of drama but not with the acidity of the conniving villain. For this performance, there was a handsome, rich-voiced Cassio in young Thomas Hayward, who offered adequate reason for the jealous furies of Otello. Martha Lipton repeated her excellent Emilia, with good characterization and singing. In supporting roles were Paul Franke, as Roderigo; Lubomir Vichegonov, as Lodovico; Osie Hawkins as Montano; Algerd Brazis, as the Herald. Fritz Stiedry played the score with expert regard for its marvelous color range and splendid climactic impact. This first performance of the current season had staging by Herbert Graf; the decor was the familiar one by Donald Oenslager. M. C.

Del Monaco as Otello

Mario del Monaco took over the role of Otello at the Feb. 15 performance, which was again conducted by Fritz Stiedry. The young Italian tenor has a strong vocal equipment, of which he might make better use. As it was, he tended to shout too much, thus losing the more subtle and emotional nuances of the role. At times his histrionics were so exaggerated as to border on the ludicrous. However, he has possibilities of maturing in the enactment, with continued work on his vocal production. Otherwise the cast was as before, with Eleanor Steber and Leonard Warren in the other chief roles. H. W. L.

Kullman as Herod

The repetition of Salome and Gianni Schicchi on Feb. 6 saw a new Herod when Charles Kullman appeared in the role for the first time in New York, a sympathetic portrayal if not one always endowed with the more weighty utterances for its major moments. Margaret Harshaw resumed the role of Herodias, her first appearance this season in the Strauss work, and brought large resources to the part of the unhappy queen.

On Feb. 8, Brian Sullivan sang Pinkerton in Madama Butterfly for the first time with the company. The tenor sang his part with lyric persuasion and dramatic command, but his acting seemed somewhat uneasy. The cast was otherwise familiar.

A major feat was accomplished on Feb. 9 when in addition to essaying the role of Desdemona in Otello in the afternoon for the first time here (as reported previously in this article), Eleanor Steber appeared in the evening as Fiordiligi in Mozart's Cosi Fan Tutte—singing both roles, reportedly, that day by her own choice. In this performance, Lorenzo Alvary replaced John Brownlee as Don Alfonso, with good command of the music, if his acting held a trace of harshness rather than benevolence. Alberto Erede took over the musical direction with distinction.

Gabor Carelli, in Rigoletto on Feb. 11, was heard the first time in the supporting role of Borsa.

In Fledermaus, on Feb. 13, Set Svanholm appeared as Eisenstein for the first time this season, in his familiar accomplished portrayal.

Silveri as Escamillo

In the third performance of Carmen, on the afternoon of Feb. 16, Paolo Silveri sang Escamillo for the first time at the Metropolitan. His voice is mature and full-bodied, though it was not always freely produced in his chief aria. He, however, lent the proper dignity to the role of the hero of the bullring.

On Feb 19, another hearing of Carmen presented Mario Del Monaco as Don Jose, a new opportunity for this tenor of large voice and youthful bearing. Norman Scott assumed the role of Zuniga for the first time with the company, in a generally forceful manner.

The Madama Butterfly of Feb. 18 (evening) offered several replacements, when Paul Franke sang Goro and Algerd Brazis, Yamadori, both for the first time at the "Met" and Lawrence Davidson portrayed the Imperial Commissary for his initial time this season.

* * *

Note: In the issue of Feb. 15, the review of the performance of Rigoletto on Jan. 25 inadvertently stated that Genevieve Warner sang the role of Gilda; though scheduled to do so, she was replaced by Roberta Peters, to whom the remarks as to the singing of the role are owing.

Friedberg Alumni Series

The Carl Friedberg Alumni Association opened a series of three concerts at Carl Fischer Hall on Feb. 27, with an appearance by Frances Magnes, violinist. Other events in the series, all for the benefit of its Scholarship Fund, are to be given by Jane Carlson and Grace Castagnetta, pianists, on the evenings of March 24 and April 23, respectively.

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Birmingham Symphony Presents Audition Winners as Soloists

BIRMINGHAM, ALA.—The Birmingham Symphony Orchestra, Arthur Bennett Lipkin, conductor, played one of the finest subscription concerts of the season on Jan. 26. It presented as soloists the two winners of the 1952 auditions, sponsored by the Orchestra, the Birmingham News, and the Alabama Federation of Music Clubs. They were Eva Clapp White, soprano, member of the voice faculty of the University of Alabama, and John Dalley, 16-year-old violinist. Mrs. White sang the aria Leise, Leise, from Weber's Der Freischütz, and young Mr. Dalley played Saint-Saens' Concerto No. 3 in B minor.

Mr. Lipkin emphasizes the fact that one of the functions of the orchestra is to give opportunities to y o u n g talent, through Youth Concerts, weekly Music for Youth radio programs, and statewide auditions held once a year. In the latter, winners are given a chance to perform with the orchestra at one of its concerts, and a $200 cash prize.

Other orchestral numbers on this program were the Overture to Der Freischütz, Symphony No. 4 by Brahms, and the Wedding Scene from Le Coq d'Or by Rimsky-Korsakoff. Future concerts by the orchestra this season will feature as soloists Artur Rubinstein, Elena Nikolaidi, Eugene List and Carroll Glenn.

A Festival of Modern Music and Art was held at the Birmingham Museum of Art during January. An important feature was an address by Boris Goldovsky on Contemporary Music. . . . The Birmingham Music Club presented Leonard Warren, baritone, before one of the largest audiences of the season, at the Municipal Auditorium. He completely captured his listeners and gave six encores. The Music Club's next offering will be the Sadler's Wells Theater Ballet, to be followed by the Pittsburgh Symphony Orchestra under Paul Paray; Vladimir Horowitz, and a series by the Metropolitan Opera Association. Operas chosen so far are Madame Butterfly, with Dorothy Kirsten, and Lucia di Lammermoor, with Lily Pons.

ALICE GRAHAM.

Liège Composers' Contest

LIEGE, BELGIUM.—The International Concours in composition for a string quartet, held under the presidency of Fernand Quinet, director of the Royal Conservatoire here, and under the patronage of the Ministry of Instruction and Fine Arts, resulted in the entry of 55 MSS. from 13 countries. First prize

ALLAN KELLER, tenor, whose early spring engagements include solo appearances at the University of Chicago on the concert series (March 7) in Hugo Kauder's Chamber Music, a song cycle for three voices and strings on poems by James Joyce, with Ernst Levy conducting the Chamber Symphony; and as soloist in Bach's St. John's Passion with the University's Collegium Musicum under Sigmund Laverie. He will also appear as soloist with the Chicago Symphony Orchestra (March 20-21) in Stravinsky's Les Noces. Mr. Keller is regular soloist of the choir, at St. James, directed by Leo Sowerby, and member of the well known Festival Four Quartet.

was won by Mme. Grazyna Racewics, of Poland; second prize by Daniel Ruyneman, of Holland; third, by Geza Frid, of Holland; and fourth, by Franco Donatoni, of Italy. The Municipal Quartet of Liege played all scores for the judges.

The same group is announcing a contest for performance by string quartets in September, 1952, and another for composers of string quartets in September, 1953.

Nikolaidi to Tour Australia

Elena Nikolaidi, leading contralto of the Metropolitan Opera, has signed a contract with the Australian Broadcasting Commission to give 40 concerts in Australia this summer. Most of these concerts will be broadcast over the ABC radio networks. Mme. Nikolaidi will leave for Australia by plane on May 20, stopping off in Honolulu to give a concert there. After her recitals in Australia, the contralto will return to New York for the next Metropolitan Opera season, via her native Greece, where she will sing the title role of Carmen in an outdoor theater for an audience of 35,000, and then give two benefit concerts in Israel.

Form Colbert-LaBerge Management

Henry Colbert announces the formation of the Colbert-LaBerge Concert Management, the direction of which he will share with Ann Colbert and Lilian Murtagh. The latter has been for the past eighteen years executive secretary of Bernard R. LaBerge, Inc. In addition to the present Colbert list of artists—which includes among others Mieczyslaw Horszowski and James Friskin, pianists; Phyllis Curtin, soprano; Madeline Foley, cellist; Fernando Valenti, harpsichordist; the Albeneri Trio, the Amadeus Quartet and the Saidenberg Little Symphony—the newly formed company will represent the Quartetto Italiano, the Hungarian Quartet and the Pasquier Trio. Negotiations with the other artists who were managed by the late Bernard R. LaBerge are under way, and the Colbert-LaBerge Concert Management hopes to publish its complete list in the near future.

Rochester Civic Ass'n. Drive Raises $129,167

(By Telegram to Musical Courier)

ROCHESTER, N. Y.—The Rochester Civic Music Association, which supports the Philharmonic Orchestra, on Feb. 25 successfully concluded its 24th annual Fund Campaign by raising $129,167, which was $3,167 more than its goal of $126,000. The pledges came from 12,173 individuals and companies in this community of 488,000 population (Monroe County). In a joint statement, Arthur M. See, manager, and Erich Leinsdorf, conductor, said:

"The remarkable feature of this highly successful campaign is that the great bulk of the contributions came from individuals subscribing $7.50 and less, demonstrating that symphonic music can be maintained in completely democratic fashion by large numbers of people. The days of the lavishly spending 'angel' are over, but Rochester has proved again that a multitude of music-lovers can and will insure the support of a symphony orchestra."

Juilliard Quartet in Premieres

The Juilliard String Quartet gave a program of three contemporary works, under the auspices of the League of Composers, at the Museum of Modern Art on Feb. 24. The program listed the world premiere of Peter Mennin's Quartet No. 2, commissioned by the Koussevitzky Music Foundation; the first New York performance of Alexei Haieff's Quartet No. 1, commissioned by the Ojai Valley Festivals (and premiered by them last June); and Schoenberg's Quartet No. 2, with Uta Graf as soprano soloist, the last given as a memorial to the composer.

IN THE MAIL BAG

Espouses the True Moderns

To the Musical Courier:

The study of musical history will show that there has always been a reluctance to accept any music that was not in accord with existing standards. Progress has been so rapid in the treatment of harmony, rhythmic patterns and contrapuntal designs during the past twenty-five years that it would appear that the traditional theories of the past have been abandoned. But, the more one examines the newer systems, schools, methods and so on, the more evident it is that the modern style is based upon the substantial, basic principles from which all artistic laws are derived. This newer style is simply the result of evolution, and it is possible to find traits of the modern types of chord-structures and voice-leading in the music of composers such as Bach, Wagner, Beethoven, Strauss, Debussy, *et al.*

Legitimate modern music is virile and sane. It expresses for us the picture and character of our people and environment. On the other hand, there is much modern music, so-called, that is *not* the result of logical, orderly musical manipulation, but that seems to be based upon the erroneous premise that "anything goes." This type has done much to discredit the contemporary school of legitimate modernists. The term "modern" is often used to advance musical work that is only imbecilic and insolent. In this case, the objective seems to be to try to be senseless and impudent. This is comparable to a type of "modern art" in which the most ridiculous smears are actually placed on exhibition for the admiration of those devotees who pretend to understand something that cannot be explained. *Real* modern art, however, has a dignity and character that makes the faker seem weak technically, and perhaps ludicrous.

Good modern music will endure because of its sincerity and because its fundamentals are firmly implanted in the basic, natural techniques of centuries of musical progress.

TOM TIMOTHY.

[Ed. Note.—Mr. Timothy is a composer, arranger, instrumentalist and teacher who has arranged and orchestrated scores for stage, radio, TV and films, and has taught this art to a number of musicians well known in various fields.]

Artist's Whereabouts Sought

To the Musical Courier:

We are seeking the whereabouts of Vera Jordan Safstrom, later known as Vera Jordan, a "missing" policyholder of this Company, whom we insured in 1914 when she resided in Jamestown, N. Y., and was a teacher of the piano and violin. She was born in Russell, Pa., and designated her foster mother, the late Dr. Emma L. Jordan, as beneficiary. . . . We shall be glad to have any information which will lead to the present address of Miss Jordan.

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The Peabody Chorus under Ifor Jones will be augmented by the Peabody Conservatory Orchestra and six soloists in its 19th annual concert on March 8 in Baltimore, presenting Haydn's The Seasons.

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COLEMAN COOPER

Apollo Boys Choir Marks Twelfth Year

One of the interesting musical organizations in America is the Apollo Boys Choir, now celebrating twelve years of successful accomplishment in the concert and educational fields under the direction of Coleman Cooper, its founder, mentor and director. Mr. Cooper comes from an artistic background—his father was an architect, and his mother a pianist and descendent of several generations of musicians. He studied piano, voice, theory, painting, psychology and allied subjects both here and abroad, eventually focussing his study in the choir field, observing famous ensemble groups in Austria and England.

The Choir School, located amid beautiful surroundings in Palm Beach, Fla., is operated under a system whereby the students combine academic studies, music, play, and the art of living in a homelike atmosphere.

The group has delighted hearers in every state. There are two extended tours of the Apollo Choir each season, fall and spring, with approximately fifty concerts scheduled in universities, colleges, concert halls, and on Community and Civic Series from coast to coast.

Auditions are held in key cities throughout the country from Jan. 26 to Feb. 10. Boys between the ages of 9 and 14 with attractive unchanged voices, innate musical ability, and superior school grades are eligible. Previous musical training is helpful, but not essential. The only requirements for entrance into the auditions is for the parent, sponsor or guardian to write for and fill out the application forms. There are district auditions carefully spaced across the country, with the finals for the fortunate winners, held at Palm Beach each February.

Another good way to work into the Choir School is for the gifted lad to go to the very fine summer camp school, located in the mountains. Here a boy may be assimilated not only into the extensive music training but into the social and athletic activities before the actual fall school session commences. From the candidate list, twenty-five of the most musically gifted boys are selected each year. The school is nonsectarian, the only regulation being that the prospective students meet entrance requirements based on musical and academic qualifications. At present the boys are drawn from twenty states, but as voices change, the personnel of the Choir is constantly renewed by younger recruits.

Scholarships Available

In the case of special talent several fine scholarships are available under the direction of Mr. Cooper. The boys selected for admission into the choir will begin their residence and training immediately, in order that they may be prepared for the Choir's annual concert tours and other similar privileges. The tour this spring will include appearances in 32 states and be climaxed by a New York recital in Town Hall on this April 15.

The social and educational advantages of the Apollo Choir are apparent. Carefully schooled and guided, the boys learn pleasantly to respect discipline, good manners, and good taste. They may go, if in New York, as invited guests of Lily Pons or Helen Traubel to the opening of the "Met," may sing on the Bell Telephone Hour; or join in happy Irish songs at an informal luncheon with Lanny Ross.

During the school season all members of the Apollo Choir attend the Palm Beach Public Schools and live as guests of Mr. Cooper and his mother, Mrs. John Olin Cooper, in a stately house surrounded by acres of gardens with a swimming pool, recreational facilities, and everything to charm a budding sense of beauty.

Howard Mitchell Honored

The National Music Council has awarded its Orchestra Conductor Citation for 1950-51 to Howard Mitchell, conductor of the National Symphony Orchestra, Washington, D. C.

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THE CHOIR CORNER

By Leon Carson

March Genius

Through the centuries, the month of March saw the bringing into the world of composers who have contributed heavily to the field of sacred music, a large portion of which is in use today.

For instance, there was Georg Phillipp Telemann (1681-1767), who composed, among other sacred music, 44 Passions and 12 series of cantatas and motets for the church year, as well as the oratorio Der Tag des Gerichts. Out of the great mass of sacred writings of Johann Sebastian Bach (1685-1750), one need hardly single out the St. Matthew and St. John Passions and the B minor Mass, and his approximately 190 sacred cantatas and magnificats. Bach's third son, Karl Phillipp Emanuel (1714-88), composed voluminous sacred works including the oratorios Die Israeliten in der Wüste, Die Auferstehung und Himmelfahrt Jesu; also 22 Passions and cantatas. Franz Josef Haydn (1732-1809), besides his beautiful works, The Creation and The Seasons, composed The Seven Words on the Cross, 14 Masses, 2 Te Deums and a Stabat Mater. Noted for his scope of musical expressiveness and intensity, Hugo Wolf (1860-1903), brought into the field of Lieder beautiful musical settings of texts touching on sacred subjects. Finally, there is Arthur Honegger of the month of March (1892), whose colorful oratorio Le Roi David is heard currently in church and festival programs.

Surely, March casts its own special lustre of compositional glory over the field of sacred music.

American Guild News

The A.G.O., with national membership of 12,000 organists and choir directors, and chapters in every State, is making elaborate plans for another National Biennial Convention, to be held in San Francisco, June 30 through July 4. The program includes organ recitals, choral programs, a concert by the San Francisco Symphony Orchestra, round tables, visits to points of special interest, among the attractions for delegates and their friends from all over the United States. This will climax the regional conventions held in all 15 Guild Regions (100 per cent, making a record) during the year 1951.

Competitions in organ playing for those not over 25 years of age, held on Jan. 1, 1951, selected the finalists who will play just preceding the San Francisco Convention. The winner will be one of the regular recitalists for the convention and will receive a special money award.

The A.G.O. examinations for the Certificates of Associate, Choir Master, and Fellow, will be held at examination centers throughout the country from June 17 to 20. Information as to requirements may be obtained by writing to A.G.O. National Headquarters, Rockefeller Center, New York City.

Charbonnel Composes Scores

PROVIDENCE, R. I.—Avis Bliven Charbonnel has arranged incidental music for the readings of the Bible which Ardis Alling is presenting in costume. These include The Shepherd, Ruth, Song of Solomon, The Nativity, and The Resurrection. With the aid of Cantor Jacob Hohenesmer, traditional Hebraic tunes have been inserted, some sung and some played on the flute, and recorded on plastic discs. Mme. Charbonnel has also composed some of the music and used drums, tambourins and flute. Among Mme. Charbonnel's other activities was a recent concert to raise funds for the Foster Parents League.

MEMBERS OF THE APOLLO BOYS CHOIR, Coleman Cooper, director. **(Story on opposite page.)**

Choir and Organ Notes

The fifth in the series of organ recitals at the Central Presbyterian Church, New York, was presented by Frederick Marriott of Chicago, guest soloist, on Feb. 19. His program included compositions by Bach, Mozart, Franck, Marriott, David, Bonset. Improvisations on submitted themes were played. . . . Mendelssohn's Elijah was given at the Park Avenue Christian Church on Feb. 29 under the direction of Solon Alberti. Soloists were Richard Bonelli, baritone, Ernest McChesney, tenor; Jean Taylor was at the organ and Sarah Knight at the piano. . . . Cesar Franck's Mass in A Major was heard at the Church of the Holy Trinity (Lutheran), Walter Baker organist and director, on Feb. 24. Soloists were Hallie Nowland, soprano; Sally Moore, contralto; David Benedict, tenor; Lee Cass, bass. Janet Putnam, harpist, was guest soloist. . . . N. Lindsay Norden, organist and choir director, Congregation Rodeph Shalom, Philadelphia, was honored on Feb. 23 by the Congregation, on his 30th anniversary of service in this post.

The Minneapolis Symphony and the University fo Minnesota Chorus give Beethoven's Missa Solemnis on March 6 and 7 under the baton of Antal Dorati, the soloists being Frances Yeend, Janice Moudry, Gabor, Carelli and Desire Ligeti.

Cornell College Festival

MT. VERNON, IA.—The annual May Music Festival at Cornell College here will be held on May 1, 2 and 3, Dr. Paul Beckhelm, director of the Cornell Conservatory of Music, announces. The first concert will be given by Astrid Varnay, soprano of the Metropolitan Opera. Mieczyslaw Horszowski, Polish pianist, will present the second on May 2. The Cornell Oratorio Society will join with the Chicago Symphony Orchestra in a presentation of Bach's Magnificat on Saturday afternoon. Climax of the Festival will be the Saturday evening concert by the Chicago Symphony under Rafael Kubelik.

MUSIC FOR THE CHOIR LOFT

For Chorus

IT IS NO SECRET, by Stuart Hamblen; arr. by Kenneth Walton. An inspirational song with refrain "It is no secret what God can do," suitable for revival services. Pub. for SATB, TTBB, SSA and for organ, with Hammond and regulation registration. Choral versions by Leeds Music Corp., 22c. Organ, Dutchess Music Corp., N. Y., 60c.

GOD OF OUR FATHERS, by Robert W. Gibb. Carl Fischer, Inc., N. Y., 20c. A tuneful anthem for 4-part mixed chorus; text by Daniel C. Roberts. Sop. or tenor solo. Vocal tessitura normal. General or special service use. (Also pub. for TTBB).

LORD OF THE NIGHT, by Charles R. Cronham. Carl Fischer, Inc., N. Y., 20c. Based on a poem by Ambrose N. Blatchford, a delightful atmospheric text about calm night in the country; opens and closes with attractive humming effects. Vocal tessitura not difficult. For 4-part mixed chorus.

HOW LOVELY IS THY DWELLING PLACE (Quam Dilecta), from Brahms' German Requiem. Theo. Presser Co., Bryn Mawr, Pa., 22c. This truly sublime work has been well arranged with organ accompaniment by R. Donald Curry for SATB chorus. Singing tessitura normal. Suitable for general service or festival.

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New York City Ballet in Premieres

By Rosalyn Krokover

The New York City Ballet's policy for opening nights is to present works that had been considered outstanding novelties during the previous season. Three ballets in that category—Lilac Garden, Swan Lake and Pied Piper—were presented on Feb. 12, the first night of the company's five-week season at the City Center. A fourth ballet, the Duel, was offered as a curtain raiser.

From the opening work on, it was obvious that the company had yet to get into its stride. In the Duel, the entire work revolves around the two dancers, Melissa Hayden and Francisco Moncion. It is a rarity when either of these dancers does not turn in a spectacular performance. This occasion was one of those unfortunate times. So much strength and energy seemed to be absorbed in keeping up with the technical demands of the work that a great deal of the dramatic impact, upon which the idea of the ballet hinges, was lost.

Tudor's Jardin aux Lilas

Antony Tudor's ballet, Jardin aux Lilas (Lilac Garden) remains one of the most beautiful ballets in the entire contemporary ballet repertoire that we have been privileged to see in this country. It was first produced 16 years ago by the Ballet Rambert, but Tudor's approach to his theme, his philosophy of drama in movement based on ballet technique, is as fresh today as it was then. The story of a bride-to-be, her lover, as contrasted to the man she must marry and the woman in his past, is etched clearly, effectively and with a delicate hand. Every human emotion involved in the complicated situation is deeply expressed, without rhapsodizing and overemphasis. With Tudor, Laing and Kaye in their usual roles, the present production has much to recommend it. Tanaquil LeClercq still is no match for these veterans of the Tudor idiom but she is coming along nicely. The corps de ballet needs a great deal of work in matters of style and subtleties. Jillana, however, seems to be the one exception in the ensemble. She apparently has a greater talent for stylistic adaptability than the others. The new setting by Horace Armistead casts even a darker mood on the work than it had previously with the sketches by Hugh Stevenson.

Balanchine's Swan Lake had some moments of superb dancing by Tallchief, Eglevsky, Wilde, Mounsey and a first-class pas de quatre (popularly known as the dance of the cygnettes) danced by Misses Breckenridge, Sargent, Sobotka and Vauges. Otherwise, for this reviewer, Balanchine's version of Swan Lake loses in artistic unity by its many interpolations, and it no longer tells the story of Odette and her Prince Siegfried. Even Tallchief's interpretation, while thrilling in its technical precision and perfection, is hardly recognizable as that of the Swan Queen—a soft trembling figure, half woman, half bird.

Jerome Robbins' Pied Piper again amused certain segments of the audience. The virtue of this work may be attributed to Robbins' ability in selecting a cast that is able to project his nonsense painfully forcing the issue. As a ballet, it cannot be taken too seriously, and would probably be much more at home in a setting somewhere along Broadway. Edmund Wall was the clarinetist and the cast was again the same as the original—Misses Adams, Jillana, Reed, Bocher and LeClercq and Messrs. Magallanes, Tobias, Bliss, Bolender and Robbins.

Premiere of Ballade

The first novelty of the season was Robbins' Ballade, set to Ansermet's orchestration of Debussy's Six Epigraphs Antiques. Scenery and costumes were by Boris Aronson, lights by Jean Rosenthal and Frances Blaisdell played the flute solo. For the Ballet's program, Webster's definition for a ballade is quoted: "a musical composition of poetic character, a dancing song, a poem of unknown authorship which recounts a legendary or traditional event and passes from one generation to another. . . ." This all sounds very beautiful but the ballet was less so. Seven dancers—LeClercq, Kaye, Reed, Tobias, Johnson, Barnett and Mandia—were costumed to look like fugitives from a third-rate circus, with LeClercq and Kaye vying for top side-show honors. There were chairs, balloons, a saw-dust heart and little of interest choreographically to hold one's attention. Many of the ideas were derivative, and there was little dance invention. Everyone is entitled to an occasional off-night; and this was definitely Robbins'.

Brilliant Pas de Trois

Balanchine's Pas de Trois with Tallchief, Eglevsky and Hayden was brilliantly danced and appeared brighter than ever coming after Ballade. Good honest virtuosity impeccably performed as it was by this trio of dancers always provides the high spot on an evening of ballet.

Cakewalk, the final ballet of the evening, has undergone even more changes, and has thereby been improved considerably. An excellent performance of Concerto Barocco with Tallchief and Adams opened the program.

Balanchine's Caracole Premiered

On Feb. 19 Balanchine's first new ballet of the season, Caracole, was given. With costumes by Christian Berard and music by Mozart (Divertimento No. 15 in B flat Major, K. 287), it is a typical Balanchine invention. The figures follow the musical line with the choreographer's usual mathematical precision. There was some very fine dancing for the five leading female soloists—LeClercq, Adams, Tallchief, Wilde and Hayden—assisted by Eglevsky, Robbins and Magallanes. A corps de ballet of eight completed the design. The five soloists looked handsome, indeed, in their white costumes but something should be done about the unbecoming colors assigned to the men and the corps.

Fine performances of Mother Goose Suite, Tyl Ulenspiegel and Cakewalk completed the program. The music, under the direction of Leon Barzin, has been consistently good.

Tudor Ballet on Schedule

Antony Tudor's new ballet, La Gloire, which uses three of Beethoven's overtures, Egmont, Coriolanus, and Leonore No. 3 as its musical background, and was given its world premiere on Feb. 26 with Nora Kaye in the leading role, bowed too late for consideration in this issue.

Leticia Jay in Eastern Dances

Leticia Jay, assisted by Anand Mohan, percussionist, gave a program of Eastern dances at Carnegie Recital Hall on Feb. 10. Her concert was divided into two sections: the first half was devoted to an Indian Suite consisting of dances mostly in the style of Kathakali, and the second half branched out to the dances of Java, Burma, Siam and Bali. Miss Jay is obviously a serious student of the Eastern dance and she performs them in a most pleasant manner. Her costumes are handsome and she has created a program that moves swiftly and professionally.

Dance News

The American Theatre Wing will offer a course in choreography for the theatre and TV under the direction of Anna Sokolow during the spring term (March 10-May 17). . . . Jose Limon and his company performed the Moor's Pavane on NBC-TV Feb. 14. . . . Ted Shawn will give a series of three lectures on Delsarte at the Ethnologic Dance Center on three consecutive Fridays beginning March 4. . . . ANTA will present Angna Enters in two performances on March 8 with all proceeds going to the organization.

The New York City Ballet has been commissioned by the Congress For Cultural Freedom, under whose auspices it will make its debut in France during May at the Paris Exposition, to mount two new ballets with scores by Sauguet and Auric. The premieres are set for May 14 and 15 and the choreography will be by Balanchine.

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RADIO, TELEVISION

SAI Firestone TV Award

Sigma Alpha Iota has presented its first Television Award to the Firestone Tire and Rubber Company, "for its noteworthy contribution in the Television field of serious music through the 'Voice of Firestone'." Howard Barlow, pictured here, accepted the special trophy symbolizing the award, which was presented by the fraternity's National President, Kathleen Davison, preceding a recent telecast. The Firestone program was chosen by vote of the presidents of the fraternity's 160 college and alumnae chapters throughout the country, as well as the 75 members of its National Officers Conference. The award was created by Sigma Alpha Iota to recognize video achievement based on contributions to the field of serious music, and is to be granted annually.

NBC Television Opera Gives Puccini's Cloak

Puccini's The Cloak (Il Tabarro) received a highly dramatic, and optically and aurally impressive performance on Feb. 14 at 11 p.m., EST, by the NBC Television Opera Theatre. The work itself, with its concentrated action, taking place on a barge anchored on the Seine at Paris, and requiring a small ensemble, is the right length for an hour-long presentation; nothing has to be cut or added.

With Samuel Chotzinoff as the producer, Peter Herman Adler as music and artistic director, and Hans Busch and Kirk Browning staging the performance, the work was done with dramatic power. The stage settings by Carl Kent were delightful, as were the costumes of Liz Gillelan. The camera work was subtle and, in its interchange of closeups and distant "shots" varied and colorful, and held the spectator's attention consistently.

The musical presentation also was most successful. Robert Weede as Michel gave his impersonation of the jealous husband the necessary somberness and enough human feeling to make his motives for his murderous deed plausible. Elaine Malbin as Georgette, though her voice might sometimes have had more warmth, was most effective; the beauty of her top notes came over the microphone convincingly. David Cunningham, as Lucien, not only sang the lyric passages with great finesse and vocal beauty, but was persuasive in the dramatic moments. Excellent in smaller assignments were Margery Mayer, Kenneth Smith, Michael Pollock, Jacques Artinian, David Williams, and Florence Forsberg. The chorus deserves special mention. A great asset was the fine English translation by Henry Reede and the NBC Opera staff.

Jewish Music Festival on Air

Arranged with the cooperation of the National Jewish Music Council the Jewish Music Festival opened on Feb. 9 and will extend to March 9. WABD-TV, CBS-TV, NBC-TV and the CBS radio network presented various programs. After a program of liturgical music on the Jewish Committee's Morning Chapel over WABD-TV on Feb. 9, Fred Waring's show on Feb. 10 included three songs by Julius Chajes and Jacob Beimel. Alfredo Antonini over CBS conducted a Jewish composition for string orchestra during his String Serenade on Feb. 17 and March 2. Howard Barlow included in his Voice of Firestone program, over NBC-NBT, Bernstein's Horah from Pictures of Tiberias.

RADIO NOTEBOOK

NBC: Soloists have been chosen for Arturo Toscanini's presentation of Beethoven's Ninth Symphony with the NBC Symphony Orchestra on March 29: Eileen Farrell, soprano; Nan Merriman, mezzo-soprano; Jan Peerce, tenor, and Norman Scott, basso, will be joined by the Robert Shaw Chorale. . . . Guido Cantelli in his appearance with the NBC orchestra on Feb. 23 gave the premiere performance in the U.S. of a Partita by the contemporary Italian composer Giorgio Ghedini. The remainder of the program was devoted to Moussorgsky's Pictures at an Exhibition. . . .

Beginning March 1, Television Recital Hall moved its time to Saturdays at 5:30 p.m. The first daylight program, on that date, presented Francis Poulenc, composer-pianist, and baritone Pierre Bernac. . . . Marking its 25th year on the air, the Cities Service "Band of America" gave a special full hour program on Feb. 18, Paul Lavalle conducted, and the guests included Rosario Bourdon, who led the Cities Service concert orchestra for nearly 11 years; Jessica Dragonette and Lucille Manners, sopranos, each of whom sang with the orchestra for over seven years; James Melton who for five years made frequent appearances, and Frank Black, who succeeded Bourdon in conducting the orchestra. . . .

WNYC: The American Society of Composers, Authors and Publishers (ASCAP) presented a half hour of concert music as its contribution to the 13th Annual American Music Festival over WNYC on Feb. 19. John Tasker Howard, composer, author and an ASCAP director, was the commentator for the program, which featured Estelle Liebling at the piano and vocal selections by Earl Covert, baritone; Diana Moncado and Beverly Sills, sopranos; and Emily Kalter, contralto. The program presented songs of contemporary American composers. . . .

WQXR: Robert Goldsand is being heard in three programs of piano music at 9:30 p.m., EST, on March 1, 8, 15.

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Johnson Named CMC Chancellor

By René Devries and Dosha Dowdy

CHICAGO.—Much interest and expectancy have been aroused by the appointment of Edward Johnson, former General Manager of the Metropolitan Opera, as Chancellor of the Chicago Music College, announced by the Board of Directors on Feb. 16. Mr. Johnson, together with Robert M. Strozier, Dean of the University of Chicago, and Charles C. Caveny, Dean of the University of Illinois, form the new Operations Committee, given full and exclusive executive powers by the Directors, over all business and academic operations of the College.

Dr. Rudolph Ganz remains in his office of President of the College, which he has held for twenty-eight years. He will continue to serve the College in its musical fields the same as heretofore, and will be available at all times as chief adviser to the Chancellor and the Operations Committee.

The appointment of Mr. Johnson followed the board's acceptance with regret of Dr. Hans Rosenwald's resignation, effective Aug. 31. Dr. Rosenwald will continue as Dean until the close of the 1951-52 school year.

Mr. Johnson, in a statement made public by the directors, stressed the necessity of "a program of music for everybody," and added that "Chicago is a 'natural' geographically, financially, industrially, so why not culturally? . . . The Chicago Musical College could become a springboard. A good music school in any community has a twofold purpose—to give gifted young artists an opportunity for study and the experience of public appearances, and to create new and future audiences by making music acceptable and familiar to the youth of the country. Good music is everybody's music."

Walter Closes Guest Engagement

The concerts presented by Bruno Walter (Feb. 7-8, 13-14) during his final two weeks as guest conductor of the Chicago Symphony Orchestra were stimulating events, highlighted by presentations of Mahler's Symphony No. 4, and Verdi's Requiem Mass. Nancy Carr, chosen for the soprano role in the finale of the Mahler, was most effective vocally and interpretatively. The reading was serenely beautiful throughout. Preceding the Mahler were superb performances of Mendelssohn's Midsummer Night's Dream music and Mozart's Symphony in E Flat Major (K. 543).

The all-Verdi program of the final week contained the Convent Scene from La Forza del Destino, and the Requiem Mass, both first performances at these concerts, though the latter had been given recently at Grant Park under Dorati and at Ravinia under William Steinberg. Soloists under Walter were Zinka Milanov, soprano; Elena Nikolaidi, contralto; David Poleri, tenor; and Cesare Siepi, basso. The conductor had expert command of his forces throughout the performance and achieved a spiritual interpretation, if not an ideal one. Mme. Milanov's exquisite singing was a distinct asset to the performance, and Miss Nikolaidi and Mr. Siepi sang magnificently, though sometimes intonation varied. Mr. Poleri, a truly fine talent, was not at his best vocally in Thursday night's performance, his voice sounding somewhat strained. The combined choral organizations of Northwestern University, trained by George Mowerton, must be congratulated on their contribution.

George Schick conducted the regular Tuesday concert Feb. 12, directing from the piano a proficient and attractive opening performance of Bloch's beautiful Concerto Grosso for string orchestra and piano obbligato. A felicitous reading of Haydn's Sinfonie Concertante for violin, oboe and bassoon, Schubert's Symphony No. 2 and Ravel's orchestral fragments from Daphnis et Chloe.

Business Men's Orchestra Appears

The Chicago Business Men's Orchestra again showed itself an enterprising organization when, at its second concert of the season (Feb. 8), it offered the midwest premiere of Ernst Bacon's Suite for Symphony, From These States. Mr. Bacon, a native Chicagoan, has succeeded well in writing programmatic music descriptive of colorful bits of Americana. The movements of the work alternate between the reflective portrait of Sunless Pines, the infectious gaiety of Saluda Barn Dance, the provocative description of Cliff Dwellers, the quick drama of Polly's Murder, the tenderness of Lullaby for a Sick Child, and the climactic music of Timberline Express, which brought spontaneous appreciation. The work was well received and heartily applauded.

Another highlight of the concert was the appearance of Nancy Carr, soprano, and Louis Sudler, baritone, as the richly expressive singers in the Oasis Scene from Massenet's Thais and the Nedda-Silvio duet from Pagliacci. Several solo encores were demanded. Other works programmed and admirably performed by George Dasch and his orchestra were Beethoven's Coriolanus Overture, the Sixth Symphony of Tchaikovsky, and Johann Strauss' waltz, Wine, Women and Song.

Chamber Music Concerts

The Budapest Quartet, returning in top form, played two concerts in Fullerton Hall (Feb. 2) to sold-out houses. The programs contained quartets of Mendelssohn, Samuel Barber, Beethoven (three works), Haydn, Schubert, Boccherini and Debussy.

In their first Chicago recital (Fullerton Hall, Feb. 9) the New Music String Quartet (Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; and Claus Adam, cello) offered Boccherini's Quartet in A Minor, op. 33, No. 6; and those of Schubert (A Minor, op. 29) and Beethoven (C Major, op. 59, No. 3). The group plays smoothly and with excellent instrumental balance, though the tone is at times delicate. The over-all readings of the Debussy and Beethoven came off less well than the Boccherini, performed with perfection of style and utmost charm of expression. One can look forward with interest to further hearings of this ensemble.

N. L. B.

St. Louis Symphony Concerts

The St. Louis Symphony Orchestra, Vladimir Golschmann conducting, was heard in two Orchestra Hall concerts recently, with Tossy Spivakovsky as soloist. In the Sunday afternoon program heard by this reviewer, Mr. Golschmann and his men achieved clean-cut and well designed performances of the Gretry-Motti suite from the ballet Cephale et Procris, Bizet's Symphony and Ravel's La Valse. Spivakovsky displayed his rich talent as soloist in Brahms' Violin Concerto, but did not sustain in the highest degree the musical continuity of the work. Listed on the Saturday night program were Weber's Overture to Oberon, Beethoven's Violin Concerto and the Rachmaninoff Symphony No. 2.

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Recital Highlights

Alexander Uninsky's piano recital in Orchestral Hall Feb. 17, presented a beautifully chosen program, designed to show the artist's musicianship as well as his extraordinary technical powers.

Other concerts of importance heard during the past fortnight were those of Muriel Kerr, Dorothy Maynor, Bronislav Gimpel, Andres Segovia, Martial Singher, the Pro Musica Trio, Robert Wallenborn and the Clara Siegel Chamber Music Players.

Thaddeus Kozuch Heard

A piano recital by Thaddeus Kozuch, one of Chicago's outstanding artists, always provokes a keen anticipation and a pleasurable fulfillment to his listeners. This was evidenced in the large attendance on Feb. 6 at Fullerton Hall. The program ranged in musical scope from six Scarlatti sonatas, played with meticulous artistry, to the exotic intensity of Alma Brasileira by Villa-Lobos and Ravel's colorful Alborada del Gracioso. There was a keen sense of architectural proportions and tonal beauty in the Phantasie, op. 17, by Schumann. A novelty was a Toccata by Alexandre Tcherepnin. For the pianist the work is a *tour de force*, which Mr. Kozuch brilliantly executed and in which he created a dynamic impression. The Chopin group included six Etudes of op. 10, and two mazurkas.

Barre Hill to Direct Operas

Barre Hill, of the voice faculty of the American Conservatory of Music, will return to Interlochen, Mich., this summer for his sixth season as chairman of the voice and opera departments for the National Music Camp, affiliated with the University of Michigan.

A new theatre will help make the season an outstanding event. The repertoire is to include both standard and new scores, while chamber operas, as well as larger works, will be featured. Thirty performances will be offered, and young singers from many states will be presented. The repertoire includes Hansel and Gretel (Humperdinck), The Medium, and The Old Maid and the Thief (Menotti), The Legend of Ronsard and Madelon (Beicher), A Letter To Emily (Johnson), La Serva Padrona (Pergolesi), Riders to the Sea (Vaughan Williams), La Farce du Contrebandier (Pascal), The Devil Take Her (Benjamin), If Men Played Bridge (Garland), The Circus (Chudacoff), and a new chamber opera, Don Fortuno, by Hamilton Forrest.

Cecile de Horvath Studio Events

Pupils of Cecile de Horvath who have made public appearances recently are sixteen-year-old John Stroupe, winner of the Oak Park-River Forest High School orchestra contest, who was soloist with the orchestra in Mozart's D minor Concerto, Jan. 19; Ruth Sadlo, appearing in Cedar Rapids, Ia., Amarillo, Tex., and Tonkawa College, Tonkawa, Okla., and in a program at Morton High School, March 16; Evelyn Teander, at the State Music Teachers' Association in Cedar Rapids and in concert at Drake University; Amy Degerman for the Sigma Alpha Iota meeting at the Women's University Club; Leypsa Lauria, for the Cook County Federation of Women's Clubs; Howard Legare, on the radio at San Antonio, Texas; Emil Venuti, at Wright Junior College; Wayne Janda at Lincoln School and for the Parent Teachers' Ass'n in Berwyn; Eleanor Regnery, for the Hinsdale Music Club; and Florence Henthorne for the Western Springs Music Club.

A CANTATA COMMISSIONED . . . ; Pres. Russell D. Cole, L., of Cornell College, Mt. Vernon, Iowa, and Gustave Reese, (center) director of publications of Carl Fischer, Inc., join in congratulations to Norman Dello Joio, New York composer, who has accepted the commission of writing a cantata to be sung at Cornell College during the 1953 May Music Festival, part of the centennial observance for the college. Dr. Reese's firm will publish the work.

Leo Podolsky's Schedule

Leo Podolsky, after returning from his fourth summer at the Salzburg Mozarteum, began his fall tour by appearing in Birmingham, Ala., both for the MTA and the MEA, where he conducted clinics for teachers, held student auditions and conferences. In San Antonio and Amarillo, Tex., he conducted a checkup at the Musical Arts Conservatory. He returned there for a midterm visit in February and will do so again in June for a two weeks' seminar, in his tenth consecutive year. Early in the year Dr. Podolsky appeared in Port Huron and Sandusky, Mich., and then in Roanoke, Va.; Raleigh, N. C.; Jacksonville, Tampa, Lakeland and Miami, Fla. In Miami, Dr. Podolsky showed his unusual collection of colored slides for the benefit of the Musicians Club of America. At the MTNA in Dallas, Dr. Podolsky appeared in a special session describing, illustrating and presenting his edited works, including the International Suites of Mikeshina, Trois Sonates of Ferrari, which he brought from Europe this summer, and his Recital Repertoire Volumes, just off the press, all published by Clayton F. Summy, Chicago. At the same MTNA session, Robert Hoffman, student of Dr. Podolsky played a concert on the National Guild day as the 1950 National Winner.

Leaving Dallas, Dr. Podolsky will conduct classes, clinics, auditions and present his slides in Albuquerque, N. M.; Los Angeles and San Francisco; Portland, Ore., and Seattle, Wash. In the late spring, he will serve as judge for the National Guild of Piano Teachers.

Cosmopolitan School Opera List

The Cosmopolitan School of Music gave an Opera Workshop performance in Kimball Hall on Feb. 5, under the direction of George Lawner. Presented were Act I from Puccini's La Boheme, in Italian, Act I, from Benjamin Britten's Albert Herring, and Act II from Mozart's The Marriage of Figaro, both the latter in English. Among those heard in praiseworthy performances were the following: Donald Beynon, Chester Cwiertnia, Donald Olson, Ernest Bucciarelli, William Dixon, Dorothy Czarnecki, Elizabeth Strahocky, Joan Eddy, James Buchmann, Deane Chapin, Dorothy Benson, Josephine Przybyla, Marie Jett, Harold Kalata, Patricia McGannon, Richard Baxter, Constance Mock, Eugenia Zwierowicz, and William Frick.

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San Francisco Hears New Music and Artists

By Charlotte Hiller

SAN FRANCISCO.—Due to a last-minute change of program by Conductor Monteux, the French pianist Nicole Henriot, delayed by disastrous weather conditions, found on arriving here to play with the Symphony that the Fauré Ballade and Liszt's First Concerto had been substituted for the Ravel Piano Concerto. She endeared herself to local audiences as much for accepting the situation with good grace as for her exquisite playing of both works the same evening. Since the Fauré remains mood music of the less exciting kind, and the Liszt an all-too-familiar virtuoso piece, even though Mlle. Henriot projected it with rare dynamic and poetic expressiveness, one hopes to hear her interpretation of the Ravel Concerto on some future occasion.

Another musician introduced to San Francisco audiences at the same concert was Peter Mennin, whose Fifth Symphony was brilliantly performed. A strong composition of immense appeal, its musical ideas are developed with a wholesome economy which, with the composer's original sense for orchestral color combinations, is made effective in a positive, vital way. The concert opened with Beethoven's Eighth Symphony, expertly led by Mr. Monteux, and ended with Richard Strauss's tone poem Don Juan.

New Symphony by Langstroth

The following Symphony program again presented a contemporary American work, Ivan Langstroth's Symphony in C. It is rooted in 19th century romanticism and according to Mr. Langstroth's own program notes, was conceived on a stroll in the woods near Vienna. But since it strives to be both romantic and —in its dynamics and orchestration— modern, it never succeeds in being quite one or the other. It does have an engaging cheerfulness and bounce in tunes and rhythms, which greatly appealed to the audience.

Leon Fleisher, pianist, a native San Franciscan who has spent the last few years abroad studying and concertizing, gave an admirably thoughtful and mature performance of Brahms' Concerto No. 1 in D minor. The 23-year-old musician has a large and expressive tone, a touch brisk, steely or velvety at will, and a technique fully up to the demands of this difficult work. Mozart's Magic Flute Overture and Dukas's The Sorcerer's Apprentice were the other works on the program which again was conducted by Pierre Monteux.

Ives Symphony Heard

Monteux recently presented Charles Ives' Symphony No. 3, which extensively utilizes themes from well known American gospel hymns. It was the first of his more representative works heard here, and, due to a performance matching the composer's sensitivity, was most warmly received. William Kapell was the piano soloist, brilliantly playing Rachmaninoff's Concerto No. 3, with excellent support from the orchestra. Mendelssohn's Midsummer Night's Dream overture was the opening work, and three orchestral excerpts from Wagner's Tristan and Isolde concluded the evening, with Leslie Schivo's English horn solo in the third act prelude a feature.

Sir Thomas Beecham led the San Francisco Symphony Orchestra in the first of two programs, offering Mozart's Symphony No. 31 ("Paris"), Sibelius' Symphony No. 6, Summer Night on the River and Marche Caprice by Delius, and Rimsky-Korsakoff's Suite from The Golden Cock. Sir Thomas paid meticulous attention to rhythms and shadings in the Delius Summer Night, to more humorous and lively elements in the short Delius March, and to the strong operatic implications of Rimsky's ballet suite. He won deserved ovations.

The first of this season's four Young People's concerts in the Opera House was played to a sold-out house of eager youngsters under Kurt Herbert Adler's able leadership. Under the title The Orchestra and its Instruments, works by Purcell, Mozart, Ravel, Rimsky-Korsakoff and Tchaikovsky were played, each of which emphasized different instruments or groups of instruments. As commentator, Alexander Fried managed to dispense a lot of valuable information in a painless way, with his talks no less masterly because they were also informal, short and witty.

Composers' Forum

The Composers' Forum presented a program which concentrated for the larger part on contemporary vocal music. Dorothy Renzi, beautifully assisted by Bernhard Abramowitsch, sang eight songs from Hindemith's cycle, The Life of Mary, with great sensitivity. There were also songs by Charles Cushing, Seymour Shifrin and Jerome Rosen, the last a long, accomplished composition uniting Wallace Stevens' thirteen poems, Thirteen Ways of Looking at a Blackbird, in a one-piece structure of great interest. Nathan Rubin, violinist, and Mr. Abramowitsch, pianist, played a sonata for this combination by Leonard Ratner and another very substantial one-movement sonata by Leland Smith, giving both works superlative interpretations.

The San Francisco String Quartet, at its opening concert of the season, offered the first American performance of the Fourth Quartet by Hilding Rosenberg, contemporary Swedish composer. A well-built, lively, tuneful work, it does not say anything startling or new, but holds the listener's relaxed interest. The Haydn quartet in E flat, op. 76, No. 6, received an academic and rather graceless reading. In the Brahms quintet for viola and strings, opus 111, Naoum Blinder, Frank Hauser, violins; Ferenc Molnar, viola, and Boris Blinder, cello, were joined by Lucien Mitchell, viola. All involved, with Mr. Molnar and Mrs. Mitchell prominently so, were responsible for an unusually gratifying, ripe performance of this work.

The Juilliard String Quartet presented the rarely heard Beethoven quartet, op. 18, No. 5, in a manner which makes one suspect the classics do not represent this group's specific domain, at least not at present. The Schumann Piano Quintet, with Adolph Baller the excellent soloist, received a brilliant performance, with songlike passages and passionate drive properly apportioned. Alban Berg's lyric Suite was the final and most demanding work, the six short movements fully explored and communicated by the four musicians, who seemed at ease playing one of the most intricate, technically difficult scores in the literature.

Among Recitalists

Egon Petri, for several years a member of the Music faculty of Mills Col-

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March 1. New York Philharmonic - Symphony, CH, E; Jean Schneck, mezzo-soprano, TH, A; Suzy Sann, guitarist, CFCH, E.

March 2. New York Philharmonic - Symphony, CH, A; Jascha Heifetz, violinist, CH, E; Thomas Richner, pianist, TH, A; New Friends of Music (Handel's Il Pastor Fido), TH, 5:30 p.m.; Lillian Cantella, accordionist, CRH, E; Composers Group (music of Ethel Glenn Hier), CFCH, 5:30 p.m.

March 3. Arnold Eidus, violinist, CH, E; Little Orchestra Society (Vronsky and Babin, Bernard Garfield, Eugene Bergen, Melvin Ritter, Milton Prinz, Thomas Scherman conducting), TH, E; League of Composers, program by Valley Press, CFCH, E.

March 4. Orchestra concert conducted by Anton R. Guadagno, CH, E; New York Trio, TH, E; Justine Peery and Shirley Barrett, duo-pianists, CRH, E.

March 5. Nestor Chayres, tenor, with Teresita and Emilio Osta, CH, E; Henry Traeger, pianist, TH, E.

March 6. New York Philharmonic - Symphony, CH, E; Joseph Messana, pianist, TH, E; Alfred Thieleker, four piano recital, CRH, E.

March 7. New York Philharmonic - Symphony, CH, A; Alfred Zega, baritone, TH, E; the Garryowans, vocal and instrumental concert, CRH, E.

March 8. New York Philharmonic - Symphony, CH, E; Eugene Fedele, tenor, CRH, E.

March 9. New York Philharmonic - Symphony, CH, A; Hubert Valentine, tenor, CH, E; Milton Peckarsky, pianist, CRH, E.

March 10. The Musicians Guild, TH, E.

March 11. Philadelphia Orchestra, CH, E; American Bach Society, TH, E; Lazar Weiner Singers, CRH, E.

March 12. Boston Symphony, CH, E; Ruth Diehl, soprano, TH, E.

March 13. New York Philharmonic - Symphony, CH, E; Lucille Rothman, pianist, TH, E.

March 14. New York Philharmonic - Symphony, CH, A; New York Operatic Society presents Carmen, CH, E; Fordham University Glee Club, TH, E.

SAN FRANCISCO

(Continued from preceding page)

lege, gave one of his now rare piano recitals at the San Francisco Museum of Art for the Mills Scholarship Fund. He played Franck's Prélude, Chorale and Fugue, Busoni's technically extremely demanding Fantasia Contrapuntistica, Etudes by Liszt, two Fairy Tales by Medtner, revealing that he is, at 70, besides an eminent teacher, still an undisputed master of the keyboard. . . .

Soprano and Violinists Score

Among other recital visitors were Victoria de los Angeles, soprano, singing with pure and beautifully controlled voice, and Tossy Spivakovsky, violinist, who played superbly, if with somewhat unorthodox technical devices, in a list ranging from his own adaptation of Corelli to modern scores. Both these were in Paul Posz's series of Concert Attractions. . . . Julian Olevsky, young violinist in his first local recital at the Marines Memorial Theatre, showed astonishing technical command and fine taste in sonatas by Handel, Brahms, Honegger, and works by Bach, Prokofieff and Paganini-Kreisler.

Musical and Dance Features

The chamber music group, Virtuosi di Roma, appeared for the first time locally in Paul Posz's series of Concert Attractions, this being one of this season's important events. Posz's Concert Attractions also brought Lily Pons to town for her first recital in many years, with Frank LaForge as a fine pianistic collaborator. Uday Shankar and His Hindu dancers appeared with great success at the Opera House in another event of the Posz series. . . .

James Groves, pianist and faculty member of Mills College, played his second recital in San Francisco within a year. He deserves commendation for programming the neglected Beethoven Eroica Variations. He also played at times somewhat dryly the Prelude, Arioso et Fuguette sur le nom de Bach by Honegger, Hindemith's Sonata No. 2, the Fantasy F Minor by Chopin, a group of Bach and the Haydn Sonata in G major. Most successful in interpretation was Bartok's Improvisations, op. 20.

Firkusny Visits Mexico

Between his current tour of the Middle West and the West Coast, from which he returns at the end of March, Rudolf Firkusny, Czech pianist, flew to Mexico City for two appearances with the National Symphony Orchestra under Carlos Chavez at the Palacio de Bellas Artes on Feb. 15 and 17. Mr. Firkusny was heard in the Mozart D minor and the Martinu No. 3 piano concerto (first local hearing).

Albuquerque Re-engages Lange

ALBUQUERQUE, N. M.—Dr. Hans Lange has been re-engaged for the third season as conductor of the Albuquerque Civic Symphony. In 1952-53 the regular series will be increased to six concerts—two with established artists; two with young American artists; one all-orchestral and one choral concert. In addition there will be an extra pops concert, and plans are being made for a series of four children's concerts.

Silvers to Give Recital

Herman Silvers will give a flute recital on April 19 in Carnegie Recital Hall in connection with Ted Huston's Band, direct from the Columbia Room of the Hotel Astor. Mr. Silvers, accompanied by Charles Magnan, formerly pianist for Georges Barrere, will offer a list of numbers including Kent Kennan's Night Soliloquy and Jaromir Weinberger's Sonatina for Flute and Piano. Ted Huston's Band will play modern compositions.

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NEW YORK CONCERTS

(*Continued from page 11*)

Collegiate Chorale, Robert Shaw conducting, Feb. 17, E.—An exhilarating performance of Beethoven's Missa Solemnis was given by this excellent chorus in well-night exemplary unity with the Robert Shaw Chorale, the RCA Victor Symphony Orchestra, and the four soloists (Yvonne Ciannella, soprano, Florence Kopleff, contralto; Richard Wright, tenor, and Peter Maravell, bass). A cohesive impulse dominated the entire work. Vigorous contrasts of mood followed each other logically and inevitably. Proof of expressive power was manifest in the jubilation attained in the final fugue of the Gloria and in the vitality and vividness of the lengthiest section, the Credo. The chorus was reliable at nearly every moment; still, at a few points, the choral mass obscured orchestral details. Though the soloists usually sang efficiently, the tenor or the bass at times was hardly audible. Some spiritual qualities, like the serenity of the Benedictus, were not quite revealed. Despite these flaws, Mr. Shaw's total achievement remained memorable, since, as in the Agnus Dei, emotions from the tragic to the optimistic were evinced, and gigantic aspects of the Missa Solemnis were made apparent. E. B.

TOWN HALL

Gina Bachauer, Feb. 6, E.—The noted Greek pianist opened her recital with three Preludes and Fugues by Bach and four Sonatas by Scarlatti. Hers is a consummate technic; the Bach works were negotiated with utmost accuracy; and Scarlatti's Sonatas had the delicacy of filigree lace. All were played at top speed with great clarity and lucidity, and had the strong fascination of a technical *tour de force*. In Chopin's Sonata in B minor, though the playing was technically excellent, it lacked warmth and romantic feeling, and some of the necessary drama. Six Preludes by Debussy fared well in Miss Bachauer's colorful interpretation. In Lizst's Rapsodie Espagnole she demonstrated effectively her strongest asset, a stunning digital dexterity. She added only one encore, excusing herself on the plea of a lacerated finger contracted earlier during the evening. H. W. L.

Jon Otnes, Feb. 10, A.—An American debut of much promise was made by the personable Norwegian tenor. Particularly in the songs of his native land, Mr. Otnes disclosed the true timbre, spontaneous flow and beauty of a notable voice. The opening groups of Strauss, Brahms, Schubert Lieder were sung with careful restraint, possibly occasioned by a first appearance here. In the concluding group of mixed numbers by De Falla, Rachmaninoff, Gretchaninoff and Mascagni, the singer showed stylistic command and a flair for interpretative variety. Collins Smith was the accompanist. M. C.

New Friends of Music, Feb. 10, 5:30 p.m.—The oboist Robert Bloom and the pianist Claude Frank played the Handel C minor Sonata with lucidity and stateliness. Their collaboration with the violinist Stuart Canin in Handel's Trio Sonata in E flat also produced a pleasing effect. Many passages of two Beethoven Quartets, the op. 18, No. 1, and the op. 95, were imbued by the Guilet String Quartet with real fullness of tone and balance in the inner voices. But at other points there was a lack of momentum, exact co-ordination, and saliency in accents and shadings.

Feb. 17.—The violinist Stuart Canin, the violist Paul Doktor, and the cellist Ralph Oxman began the concert with Purcell's Three Part Fantasias in a workmanlike reading that suggested much of the music's tranquil beauty and majesty. They formed a quartet with the pianist Hortense Monath, who led them in playing with subtlety and grace, if not impeccability, Beethoven's E flat Quartet, op. 16. Finally the three joined with Philip Sklar, double bass; David Weber, clarinet; Fred Klein, French horn, and Eli Carmen, bassoon, in performing Beethoven's Septet, op. 20, with little less than the requisite precision, and with robustness, seriousness, and animation in the first two movements. E. B.

Pierre Bernac and **Francis Poulenc,** Feb. 10, E.—This concert gathered a big crowd of admirers, and the artists were received with the greatest enthusiasm. In songs by Verdi, Duparc, Mompou, Poulenc and Ravel and the New York premiere of a cycle by Samuel Barber, Melodies Passagères, op. 27, they exhibited again the unique ensemble qualities which set their team apart from any other, also the finesse and delicacy of their musical interpretations. Of special interest was the cycle by Barber, in which the American composer set to music the poem, written in French, by a German-language poet, Rainer Maria Rilke. The uniting tie is the all-pervading romantic feeling which underlines the verses and is well reflected in Mr. Barber's compositions. In their delicacy they are made to measure for a sensi-

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NEW YORK CONCERTS

(Continued from preceding page)

tive interpreter such as Mr. Bernac. The work, dedicated to the two French artists, most likely will be their exclusive property, at least artistically, for some time to come. With Mr. Poulenc giving his characteristically colorful piano support, the evening was a treat to the audience, which feted the artists to the hilt. H. W. L.

Musicians' Guild, Feb. 11, E.—At the group's third concert, the mezzo-soprano Herta Glaz was accompanied by the clarinetist Napoleon Cerminara, the violist Lillian Fuchs, and the harpist Carlos Salzedo in opulent and tasteful first performances of Four Songs by Virgil Thomson (Poems by Thomas Campion). These love songs were entitled Follow your Saint, There is a Garden in her Face, Rose-cheek'd Laura, and Follow thy fair Sun. They resembled Elizabethan music only vaguely, in an occasional phrase or harmony. They exhibited freshness and earthiness in bold rhythmic and declamatory factors and in vigorous pluckings of harp and viola. They had a tang as American as apple pie.

In a sturdy performance by the pianist Frank Sheridan, the violinist Joseph Fuchs, and the cellist Bernard Greenhouse, the Schubert B flat Trio, op. 99, acquired a bit more firmness than charm. Good lines in the Kroll Quartet's rendition of Beethoven's F major Quartet, op. 59, No. 1, did not obscure the need for greater resonance and depth. E. B.

Phyllis Curtin, Feb. 12, E.—The soprano was assisted at the piano by Allan Sly in arias by Bach and Handel by Robert Brink and Daniel Pinkham, violin-harpsichord duo, and in Villa-Lobos' Bachianas Brasileiras No. 5 by an orchestra of eight celli (Daniel Saidenberg, Theodore Brys, Paul Clement, Rohini Coomara, Mosa Havivi, George Koutzen, Guelda Sherman and Gloria Strassner). She offered a program of interesting variety and proved a most versatile interpreter, at home in many styles and with notable musical perception, enhanced by an excellent technical equipment. Her voice, which is used like an instrument, always is persuasive, carrying the message of the composition to the listener. After the arias, a group of Schubert songs was heard and after intermission a brace of French songs by Liszt, the latter engaging in their almost impressionistic delicacy. Four Russian songs by Stravinsky, sung in Russian, led to three most delicate settings by Daniel Pinkham, which have the intimate charm of tender water-colors by a French master. The Villa-Lobos work gave the evening a festive conclusion. H. W. L.

Bach Aria Group, William Jonson conducting, Feb. 13, E.—At the final concert of this all-Bach series, the soprano Eileen Farrell, the contralto Blanche Thebom, and the bass Mack Harrell were the generally competent vocal soloists. They were heard with the Choral Art Society and Orchestra and various excellent instrumental soloists, including Bernard Greenhouse, cello; Robert Bloom, oboe; Maurice Wilk, violin, and Robert Nagel, Flügelhorn, in three Cantatas, Nos. 169, 14, and 79, and a group of arias. Miss Farrell's radiant tones were at their best in the dramatic recitative from Cantata 155, Mein Gott, wie lang'. Miss Thebom's singing showed sensibility, as it gained ease. Mr. Harrell's smooth vocalism made its deepest impression in the anguished brooding in the aria from Cantata 87, In der Welt habt ihr Angst. All of the participants deserved commendation in the closing work, the happy, confident, and sunlit Cantata 79, Gott, der Herr, ist Sonn' und Schild. E. B.

John Ranck, Feb. 15, E.—The talented American pianist made his best showing in portions of Brahms' Handel Variations. Here there were evidences of a genial musicality and poetry, though the entire work required greater depth, power, and sonority. Pleasant tinting, if little sensuousness or brilliance, enhanced three Liszt pieces, including the Tarantella. Yet, Prokofieff's Sixth Sonata, treated with scarcely any incisiveness or impetus, became almost amorphous through the softening of contours and the slighting of transitions. Mr. Ranck introduced two new works. Frederick Werlé's Sonata Brevis No. 2, with its combination of neo-classic and impressionistic elements, was built in part into recognizable shapes through strong chordal motives. Peter Whiton's Suite was more eclectic, fragmentary, atonal, and haphazard, and was interesting in a few capricious and syncopated moments. E. B.

Grace Castagnetta, Feb. 16, A.—Beginning her recital with a clear-cut delineation of the Bach-Busoni Chaconne in D minor, Miss Castagnetta again appeared to advantage before a large, appreciative audience. A well equipped pianist of individual qualities, she again closed her program with a group of improvisations on themes suggested by the audience. If Miss Castagnetta does not probe deeply into Bach and Mozart, she nevertheless, in sheer piano virtuosity, affords her listeners pleasure by her agreeable style, including deft pedalling used for tonal coloring. Roy Harris' three brief American Ballads, Streets of Laredo, Wayfaring Stranger and Cod Liver Ile, holding a degree of atonality, were dashed off with abandon. Liszt's idyllic Forest Murmurs, proclaimed with delicacy of finger action, was a highlight of tonal beauty. Other works listed were the Sonata in D major (K. 576), Mozart; Sonata in B minor, Chopin; Fantasie in B minor, op. 28, Scriabin. Encores were added until the house lights came on. H. I. B.

Lydia Karine, N. Y. debut, Feb. 16, E.—Artistry of an exceptional type was innate in the work offered by the mezzo-

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soprano in her debut recital here. The program was interesting, particularly in the second half, which featured exquisite songs by Marcel Delannoy; first performances of Eliane Barat-Pepper's Chante de l'Afrique Noire and Chansons d' Aloghiaz by Onink Berberian and three intense songs by Komitas Vartaben; also lovely was the 17th century cantata for solo voice by Melani. In the more familiar lieder, French impressionistic songs and the Spanish group of Falla, Granados and Nin, the singer's vocal projection did not equal her finesse and admirable flair for delivery. Sergius Kagen was the excellent accompanist. M. C.

Mary Bothwell, Feb. 17, A.—For the second of her series of recitals this season, Miss Bothwell programmed Art Songs of the Twentieth Century, making a graceful gesture to the American composer with two groups of songs in English. With the first lovely phrase of Walter Kramer's song, I Have Known Loveliness, a first N.Y. performance which headed the list, it was evident that the soprano's voice was at its lustrous best, and throughout the exacting list, her superb musicianship, impeccable diction, beautiful phrasing and tonal clarity established a new high standard for this excellent singer. Some of the songs were of lesser importance, but Miss Bothwell gave to each a delivery that was meritorious. With Paul Meyer playing artistically expert accompaniments, Miss Bothwell offered The Wind and The Song, by Hausserman; Gray Valvet, by Irving Mopper; The Cloud by Hermina Earnest; New Born, by Norman Dello Joio; Sea Songs by Antonio Lora. Also heard were some Respighi songs; the delightful Trittico Primaverile of Cimara; Ravel's Shéhérazade cycle; and a first performance of Virgil Thomson's rhythmic, interesting La Belle en dormant cycle. The final group included Rapunzel by John Sacco; Morning Glory, by Harold Henry; The Hour, by Ethel Glenn Hier; Rain At Night, by Grace Leadenham Austin; and The Cosmic Christ by Charles Haubiel. M. C.

Fred Thomas, Feb. 17, E.—For his second recital, sung before a good-sized audience gathered despite a stormy night, this youthful baritone (a winner of the Metropolitan Opera Audition of the Air since his March, 1951 local debut) chose a varied list of songs including two "firsts" in New York, At Evening by Irving Mopper (repeated) and Three Hungarian Drinking Songs by Kodaly. They are entertaining songs with attractive program value in their content. Handel's Hear Me, Ye Winds and Waves, from Scipio, opened the recital in resounding style. J. S. Bach's Good Fellows, Be Merry, from The Peasant Cantata, elicited good singing and interpretation Thomas' tone has grown heavier since last season's hearing. The exacting Richard Strauss Cäcilie demanded smoother tone equality and vocal flexibility than was delivered. Any minor deficiencies in vocal work should and can be corrected by this extremely intelligent and gifted artist. Among Mr. Thomas' best contributions were Verdi's stirring recitative, Ella giammai m'amo, and air, Dormiro sol, from Don Carlo, delivered with dramatic flair. Other listed works were by Marcello, Schubert, Barber and the closing group of spirituals arranged by Martin Apelman, Roland Hayes and Marshall Thomas. Several encores were added. The efficient piano support of Otto Herz added luster to the evening. H. I. B.

MUSICAL JOTTINGS

The Metropolitan Opera announces that **Wagner's** Parsifal will be restored on Sat. afternoon, April 12, as the final Texas Co. broadcast of the season. . . .

Otto Luening is the only musician among 14 notables elected this season to the National Institute of Arts and Letters, it was announced by **Douglas Moore,** president. . . . The Bayreuth Festival will open on July 23 with Tristan and Isolde in a new production, the leads sung by **Astrid Varnay** and **Ramon Vinay,** and conducted by **Karajan; Hans Knappertsbush** will lead Parsifal and Meistersinger, and **Joseph Keilberth** the two Ring cycles. . . .

. . . **Theodore Bloomfield,** conductor of the Cleveland Little Symphony, has been engaged to lead operatic performances in Como, Italy, including **Strauss'** Salome, in April. . . . **Everett Lee** is conducting the spring session of the opera department at Columbia Univ., while **Willard Rhodes** in on a leave of absence. . . . **Robert Wykes'** chamber opera, The Prankster, was given recently at Bowling Green Univ. in that Ohio community. . . . The San Antonio Symphony premiered **Ernst von Dohnanyi's** Second Violin Concerto, with **Frances Magnes** as soloist. . . . A **John Erskine** Memorial Library is being founded at the University of Dijon, France, in memory of that author-musician. . . . Philharmonic Chamber Ensemble, composed of members of the N. Y. Philharmonic-Symphony, formed under the direction of **Leon Temerson,** gave its first concert at the Y. M. and Y. H. A. on Feb. 10, conducted by **Dimitri Mitropoulos** as guest. . . .

The 60th birthday of **Arthur Honegger,** March 10, will be marked by the Paris Opéra, when it presents his lyric tragedy Antigone. . . . **Igor Stravinsky** will lead the National Symphony of Mexico on March 7. . . .

Sadja Stokowski, daughter of the conductor, was married to **Donald M. Silberger** at Tucson, Ariz. . . . **Jussi Bjoerling** flew to Stockholm to be with his wife, reported seriously ill in a hospital there, cancelling his engagements through early March. . . . **Michael Todd** has dropped plans to present La Scala Opera from Milan at Jones Beach. . . . A son was born to **Mr.** and **Mrs. Giuseppe di Stefano;** the former is a tenor of the "Met". . . . **Dr. George H. Gartlan** will retire as director of music in the New York Public Schools when he reaches the age of 70 on July 19, after 48 years. . . . A concert for the benefit of Boys' Town in Italy was given at the "Met" on Feb. 24, enlisting both stars of the company and popular entertainers. . . . The N. Y. City Opera has postponed production of **Kurt Weill's** Three Penny Opera until next fall. . . . **Patrice Munsel,** "Met" soprano, will be wed to **Robert C. C. Schuler,** a New York television production director, in the coming summer. . . .

Come of Age, a play by **Clemence Dane,** with music by **Richard Addinsell,** was given a successful revival at the New York City Centre of Music and Dance after about 20 years absence from the American stage. . . . In celebration of the 65th birthday of the composer, the Vienna Symphony Orchestra, **Herbert Haefner** conducting, presented the world premiere of **Ernst Toch's** Second Symphony, dedicated to **Albert Schweitzer.**

Irving Berlin has established a $15,000 endowed scholarship at Bucknell University for music students in memory of **Francis Gilbert,** his friend and attorney. . . . The Henry St. Settlement Music School, **Grace Spofford,** director, marked its 25th anniversary recently with the first of a series of musical programs, at which **Giovanni Martinelli** spoke to the students. . . .

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NEW PUBLICATIONS IN REVIEW

Composers in Cupid's Toils

Actual reproduction of tender missives from seven great creative musicians of the nineteenth century is the main purpose of a somewhat disarming little book, The Composer in Love, edited by Cyril Clarke (Roy Publishers, N. Y., 178 pp., $6). The British compiler of the volume has set his sights on the amorous complications of such varied personalities as Beethoven, Mozart, Berlioz, Schumann, Chopin, Wagner and Tchaikovsky. His method is to quote from other writers' works on the various composers and from their own letters, also in a few cases from autobiographies. The results are by turns touching, moving, temperamental, or in some cases faintly amusing. Particularly touching are the epistles of Mozart—as has long been known—and those of Robert and Clara Schumann are perhaps the most ecstatic in truly Romantic vein. Those of Berlioz and Chopin, to say nothing of Wagner, are sometimes marked by faintly ironic emphases. True tragedy appears in the contrasted figures of Beethoven and Tchaikovsky. Rather informal and wholly lacking in the usual bristling array of footnotes and minute references; the book has a faintly lavendar hue—not only in its dust wrapper—and comes provided with contemporary sketches and photographs of the various inamoratas. R. M. K.

New Music

Voice and Piano: From G. Schirmer, Inc., comes a budget of interesting songs. In the Moonlight, words and music by Clara Edwards, is an atmospheric lyric, beginning "I wander sadly through the garden" and ending on a sustained F as the singer proclaims "You are gone." The range is from E to F. Piano accompaniment is pulsating and dramatic. 60c.

The Hero, words by Robert Horan, music by Gian-Carlo Menotti, is a gripping song describing how the hero lies "under a hill of flowers"; it is not particularly cheerful, in fact quite ironic in tone. The vocal range is from Middle C to F. Dedication is to Marie Powers. 60c.

April, by Miguel Sandoval, is based on Chopin's Etude, op. 25, No. 1, and describes "the enchanting time of Spring," with Italian text by the composer and English by Lorraine Finney. The tune is a sustained lyric one, and the accompaniment in arpeggios. The vocal compass is from E flat to A flat (optional D flat). 80c.

Jabberwocky provides yet another setting of Lewis Carroll's famous poem, this one by John Sacco, with a lively melody and a final triumphant sustained tone on F. Quite clever and on the whole in good taste, it calls for excellent diction to put across the nonsense words it contains. Range, B flat to G flat. 75c.

Afterthought and Silhouette (Galilee) are two individual songs with words and music by Leonard Bernstein. Afterthought, described as a "Study for the ballet Facsimile," muses on the fact that "the lost in love can never die," and that "we rise too late to greet our unknown loves." The music is on the atonal pattern, ranging from A to G sharp. Silhouette is a colorful, rhythmic number describing the people of modern Galilee, with some inclusion of phrases in the language of that land; the dedication is to Jennie Tourel "on her birthday in Israel." 60c and 75c, respectively.

Another song is Rain Has Fallen All the Day, words by James Joyce, music by Robert Ward. This is a setting of a love lyric from the Irish writer's collection, Chamber Music. Two pages, the melody being quiet and passionate in its inflection. Range is from middle C to A above staff. Southern Music Publishing Co., N. Y., 50c.

Bewildered Ballade, by Joseph Wagner, is a lively number satirizing the ponderousness of legal rulings. It opens with a spoken portion, "I do not always understand the opinions of this Court. . . . So spoke Mr. Justice Jackson in Massachusetts versus United States, Volume 68; Supreme Court Reporter." The following soliloquy of a sleepless jurist is amusing and singable. Range, D to E. Orchestral parts available. Southern Music Publishing Co., N. Y., 65c.

So Shall the Lute and Harp Awake, from Handel's Judas Maccabaeus. For soprano voice, this well-known aria requires purity and steadiness of tone, with command of the lengthy roulades and Handelian "sections," also an ability to skip from middle F to G above the staff without a strain. It is a rewarding number for an accomplished soloist. Novello & Co., London; H. W. Gray Co., N. Y.

Men's Voices: Haste Thee, Nymph, is the setting by Handel of Milton's lines from L'Allegro, in an arrangement by E. Austin Walter. A lively, striding, polyphonic work, embroidered with some staccato phrases that imitate the tones of laughter. Requires good ability to sing sustained roulades. Welcome Dawning has a Grieg tune in arrangement by Charles F. Bryan, to fit an English text by Lorraine Noel Finley. The sprightly words hail the sunrise after a heavy night of rain and conclude, "Wake, O Soul, with eager song, to greet the day." The music is plain and easy to sing. Both works have piano parts for rehearsal only, and are for TTBB. J. Fischer & Bro., N. Y., 18c and 15c, respectively.

For Women's Voices: Music, When Soft Voices Die, by Mario Castelnuovo-Tedesco, is a quiet and melodic SSA setting of Shakespeare's lyric, with humming effects and a most interesting modern harmonic style, against a repeated ostinato figure in the piano accompaniment. This Would I Keep is a fervent SSA setting by Glad Robinson Youse of a lyric by Grace Noll Crowell, which voices a hope that the singer will always keep untarnished in memory the gladness of Christmas as seen through a child's eyes. It has a simple though more extended melodic pattern, with a strong finale. Leeds Music Corp., N. Y., 20c and 25c, respectively. The latter is also published for mixed voices.

Reviewed by Henry Harris

Piano: Expressions, op. 81, by Alexander Tcherepnin. These ten pieces are worthy successors to the Bagatelles, retaining their aptness of expression and clever handling, but surpassing them in musical subtlety and over-all scope. They are studies in rhythm, with contrasting units alternating in rapid order, and often different rhythmic phrasings in each hand. The melodies are light but expressive, the finger passages always brilliant. Titles are given for each sketch. Leeds Music Corp., $1.50.

DOWN PUBLISHERS' ROW

Premieres: A new Symphonie Miniature by Vladimir Bakaleinikoff was conducted by the composer in his capacity as Musical Adviser to Pittsburgh Symphony. . . . The Denver Symphony Orchestra, under Saul Caston, gave the first performance of Epigraph by Norman Dello Joio on Jan. 29. . . . The Minneapolis Symphony, under Antal Dorati, introduced the symphonic fantasy Paradou by Geza Frid, Hungarian composer, now a citizen of Holland; the work is based on Zola's novel, La Faute de l'Abbé Mouret, and in 1948 won the prize offered by the City of Amsterdam. . . .

Paul Creston's Fourth Symphony received its first performance anywhere by the National Symphony Orchestra, under Howard Mitchell, in Washington, D. C., on Jan. 30. . . .

Commissions by the Serge Koussevitzky Foundation in the Library of Congress include 11 works: Luigi Dallapiccola's Tatiana, for violin and orchestra; the late Jerzy Fitelberg's Concertino da Camera for violin and piano; Camargo Guarnieri's Brasiliana Symphony; Jacques Ibert's Caprilena for violin, Ghirlarzana for cello, and Impromptu for trumpet and piano; also pieces by Roger Sessions, Louis Mennini, Leonard Bernstein, Leon Kirchner, Alexander Tcherepnin, Darius Milhaud and his librettist Armand Lunel. . . .

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BERNICE FROST SAYS...

TALKATIVE PUPILS

So many of my pupils, both children and grownups, seem to want to talk too much at their lessons. I am beginning to wonder if there may be something lacking on my part. It is difficult, without being rude, to stop their conversation and get at the playing. Can you suggest something for me to do?

R. R., Miss.

This is but one of several notations on the same subject of pupils wishing to talk. In the October issue of Musical Courier, attention was given to the teacher who might be inclined to talk too much—this under the heading of "Conversationalists." The whole world loves to talk, and it is one of the best safety valves we have.

The writer is often left literally speechless by the piano teachers who come to her for serious conferences and consultations, only to take up the entire session doing the talking—the subject always being themselves. This would indeed be a most pleasant way to "give" a conference, if it were not for the fact that, upon leaving the studio, the teacher-pupil will suddenly realize that she was given nothing for her time. Perhaps she will also recall the goodly fee, and become greatly disturbed.

Postpone Talks to After Lesson

So it is the same with every teacher; if for no other reason than self-protection, one must stop the talking of pupils. The adult pupils may be the most serious example of this; it is difficult in their case not to become too friendly and intimate at the lessons. This, however, must not prevail; friendly association is splendid, but it is best after the lesson.

Children revel in conversation. Some wish to share their interests; others are satisfying a form of unconscious ego, and still others are simply taking up time, as the lesson has not been prepared, no practising has been done, and they are foolish enough to think they can make the teacher forget the playing assignment.

Reduce all talking to the minimum. If this cannot be accomplished subtly, do it frankly and firmly. Whether it is a pupil or a teacher who overtalks, no progress will be made; but only the teacher will be held responsible for lack of accomplishment.

Another Art Study

Do you ever recommend that a pupil with little musical talent and no interest in the study of the piano, who is studying because of parental pressure, discontinue lessons? This particular child seems to be artistic in a sense, but for over three years every appeal to interest her has failed. K. C., N. C.

If this pupil is not an indolent child, has shown real application during practise hours, and yet is not interested in her work, I would suggest that a change be made to another art subject. As the pupil is artistic, there must be some art work that would be attractive and produce interest.

Too often the apparent lack of interest is nothing but lack of working concentratedly during the practise, and thus showing no results. Also, if another subject is suggested, there is a sudden interest shown in the piano lessons, especially if the other subject is one requiring more work.

Something Different

Can you suggest something in the way of slightly different grade three and four solos? My pupils do not like them too modern, but outside of the classics and romantics, they prefer some unusual harmonies and tonal colorations.

G. W., N. J.

Grade Three: The Gnome from Nome, by Richardson (Willis); Toys on Parade, by Melecci (Boston Music Co.); March, by Kassern (Carl Fischer); Five American Scenes, by Ibbotson (Willis); Jig Time, by Brodsky (J. Fischer); Winter Woodland by Powers (Broadcast); The Little Ivory Horse, by Frost (Boston Music Co.).

Grade Four: Carefree People, by Browning (Presser); Impromptu, by Sr. Aloysius (J. Fischer); Of Scarecrows, by Kilpatrick (Boston Music Co.); Tango by Kassern (Carl Fischer)—and all from the last named composer's set of Modern Melodies; although marked "easy" they are fourth and fifth grades. Also the forty-two Hungarian Melodies entitled "For Children" by Bartok (Leeds).

BESSIE RYAN has been invited to bring her pupils, the five Berman children, from Chicago to Waco, Texas, to play in the Bach Festival there March 29, and to be guest speaker at the Festival luncheon, Mrs. Curtis Smith, Festival chairman, presiding. The children's names are: Marvin, Seymour, Renard, Ellevette, Leaneda Berman. Marvin recently played with the Oak Park High School Symphony, and all take part in Guild Auditions.

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Up and Down the Guild Keyboard

ROBERT FLOYD, the 1949 Artist Winner of the National Piano Guild, will give a Town Hall Recital on Wednesday evening, April 9, sponsored by Dr. Irl Allison, president of the Guild. Floyd is a native Texan, received his early training from Mrs. K. H. Kilpatrick, studied five years with Drs. Isabel and Silvio Scionti, received his B.M. at 18 from North Texas State College. He then taught for two years at the University of Kentucky, and now lives in Corpus Christi, Texas. He will play at the MTNA Convention in Dallas and in Washington, D. C., en route to New York. Courtesy tickets will be sent to all Guild members and their pupils if they will write to Guild headquarters now.

By Grace White

String Festival in New York

March 29, 30, 31 are the dates for the String Festival at Carnegie Hall and the Barbizon Plaza, the first convention of string players which is of a national significance. Promotion of "live" music in the home is the major objective. Over 500 children are enrolled to play in Carnegie Hall with the National Orchestral Association. Louis Persinger, Bela Urban, Leon Barzin, Blanche Schwarz Levy, Moshe Paranov are the committee in charge, under the honorary chairmanship of Dimitri Mitropoulos. Ernesto Berúmen, Richard McClanahan, Solon Alberti and Mary Craig will lead a discussion on The Value of Strings to Pianists and Singers, and Russell Lanning will discuss Ornamentation of Bach in String Music. Arrangements are being made for Dorothy White to put on a brief sample of one of her "Fun with Music" programs. A celebrity reception will have as its highlights the playing of a famous quartet and awarding of scrolls to eminent personalities who have made outstanding contributions to the advancement of string playing.

Notes and Reviews

Fine musicianship is evinced by the Art Music Concerts taking place at the Kaufmann Auditorium, New York, with Beatrice Brown conducting. Irene Rosenberg was the poised soloist recently in the Haydn D Major Concerto and the first performance of the Martinu work for Two String Orchestras, Piano and Timpani.

Marian Kalayjian will give a Town Hall recital on Friday evening, March 28. She was guest soloist at the Associated League at Steinway Hall and made several appearances in New Jersey in February.

Dr. Elliot Griffis has been appointed head of the theory department of Melrose Academy of Music in Hollywood by the director, Mme. Renée Rochelle.

Pianists from the Edwin Hughes Studio are very active. Josephine Caruso won an "Hour of Music" award and was soloist with the Yonkers Philharmonic. Barbara Mungo was presented at the Pennington Club by Colonel Charles Johnson, and was soloist with the Paterson Philharmonic. Mary King is touring Pennsylvania, Ohio, West Virginia and Wisconsin.

May Etts presented Carl Riskin and Stefan Stein, each in a complete recital, at Carl Fischer's Sky Room this month. In addition to the usual Bach, Mozart and Chopin each boy played a complete sonata by a living American composer, and Carl pleased the audience with a composition of his own.

Beulah Robosson's pupil, Joyce Dickson, was presented in a recital in Detroit by the Tau Beta House. . . . Jeannine Romer, Guild winner, pupil of Walter Charmbury of Rollins College, won an appearance with the Atlanta Symphony in competition. . . . Katharine Frost of Washington sends three "Programs of Living Composers" given at the Holton-Arms School by her pupils. Her programs are always decorated in original modern design in keeping with the material being played. . . .

Bernard Kirshbaum is again opening his unique Music Counsellors' Bureau, which helps music students over twenty to finance the summer months. His address is 71-08—147th St., Flushing 67, New York.

JEAN GEIS, of Springfield, Ohio, and New York, has just won a Rotary Foundation Fellowship for Advanced Study Abroad as "Ambassador of Goodwill." These awards are usually made to persons in scientific fields, and are considered an honor to come to a young pianist. Miss Geis studied piano with Ralph Zirkle, Olga Samaroff and Rosina Lhevinne. She finished High School at 16, completed a four-year course at Cincinnati College of Music in two years, won an Artist Diploma from the National Piano Guild, a five-year fellowship at Juilliard, the $1000 prize from the National Federation of Music Clubs, gave a Town Hall Recital last year, and has been soloist with many orchestras.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

SERENADE No. 2, by Vincent Persichetti, 90c. These are 3 brief caprices by this versatile and original composer. Titled Tune, Strum, and Pluck, each but 2 pages long, they present in capsule form music of rhythmic punch and independence of spirit. For advanced pupils, grade 5, or the artist. FLEDERMAUS, by Strauss, excerpts arr. by Ada Richter, 90c. Ten of the operetta's episodes arranged as piano pieces, with a résumé of the story linking them together. Very playable, for grade 3. Elkan-Vogel Co., Inc., Philadelphia.

CINDERELLA'S WALTZ, by Prokofieff, transcribed by H. Swarsenski, and WALTZ, by Reinhold Gliere, edited by H. Sheldon, 75c each. The first from the ballet "Cinderella" and the other from "The Bronze Horseman," these will interest those who practice the dance as well as the piano. The Gliere is traditional ballet material, and the Prokofieff unusually melodious and romantic. Grades 4-5. Leeds Music Corp., N. Y.

MARCH OF THE CANDY STICK MEN, by Bobbs Travis, 35c. March tunes and precise rhythm are the framework of this little piece for grade 2 fingers. G major, only 2 pages long. G. Schirmer, Inc., N. Y.

PARTHENIA, consisting of music by William Byrd, Dr. John Bull and Orlando Gibbons, edited by Kurt Stone. This beautifully designed book presents these 3 early English composers in 21 pieces composed for the virginal. These pavanes, preludes, gaillards, etc., form a rich heritage, and appear here with faithful loyalty to the original edition. Facsimiles of 3 of the pieces are in the preface for study, with other notes. All ornaments are indicated merely by a neutral sign, following authentic tradition, leaving execution to the interpretive skill of the player. For advanced grade. Broude Brothers, N. Y.

PROGRESSIVE ALBUMS, Bks. I and II, by Cornelius Gurlitt, 75c each. Each book presents easy studies and short pieces for beginning years, as tuneful and interesting as simple exercises and pieces can be. This constructive material uses conservative fingerings and note positions, and the keys using fewest accidentals. Edited by R. Krentzlin. The Arthur P. Schmidt Co., Inc., Boston.

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Leon Carson, chairman of the American Academy of Teachers of Singing and past-president of the National Association of Teachers of Singing, has been chosen for the eighth consecutive season as judge for the 1952 Griffith Music Foundation vocal auditions, in Newark, N. J. The auditions begin on March 29 and continue on successive Saturdays until May 10 inclusive. Mr. Carson will also serve as chairman of the final audition committee, for the Young Artist class.

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McClanahan Gives Lectures

Richard McClanahan, piano pedagogue, one of the founders and a past-president of the American Matthay Association, is appearing in various localities in the Richard McClanahan Piano Seminars, a six-day normal course for pianists and teachers. The course deals with skill with fundamentals; how to establish and maintain a musical, expressive, and dependable technic in a minimum of time; and a modern approach to piano technic. The general schedule of activities includes, Monday through Friday, lecture-demonstration, question box and round table, recital by pupils of teachers enrolled — primary, intermediate and advanced — with constructive criticism from Mr. McClanahan (each teacher limited to two pupils), and private lessons; and, on Saturday, a critic-class in public playing for advanced students and teachers, followed by private conferences.

Topics for lecture demonstrations are: preparation for practice and performance — position, posture, body and arm adjustments, coordinating body and arms, etc.; finger-stroke, trills and mordents; legato five-finger successions, including the Kunz Canons; the chromatic scale and a correct down-action of the thumb; the two whole-tone scales and the lateral adjustments of hand and wrist, which help thumb and finger over; the major and minor diatonic scales and two derived forms — the pentatonic scale and the diminished seventh scale; broken chords and triad arpeggios; seventh arpeggios; hand or wrist touch, double notes, and octaves, part-playing; special exercises for special purposes, with teachers asked to bring to class any technical problems on which they need help.

Among subjects which can be emphasized or enlarged upon if desired are Tobias Matthay's contribution to piano teaching; teaching musical meaning and expression; and keyboard harmony. John Van Deventer of Fredericksburg, Va., is managing director of the Richard McClanahan Piano Seminars.

Mannes School in Broadcast

The Mannes Music School presented an American Music Festival Broadcast on Feb. 18 over WNYC, when members of the faculty and students performed works by Samuel Barber, Aaron Copland, Otto Luening, Alan Shulman, Noel Sokoloff and Peter Stearns. On Feb. 25, at the school, chamber music by Beethoven and Schubert was played; on Feb. 27, there was a program of operatic excerpts; and on March 5 singers and instrumentalists will be heard.

Solon Alberti Artists Active

George Sawtelle, tenor, artist-pupil of Solon Alberti, who has been soloist on his own radio program on NBC and guest artist on the Kate Smith, Bob and Ray and other television shows, sang for the Hamilton Watch Company in Lancaster, Pa., on Jan. 7. Jewel Johnson, coloratura soprano, gave a program for the Literary Club in Salt Lake City on Jan. 12. Returning from Europe, where her appearances included a recital in Milan, Ruthabel Rickman was soprano soloist in a performance of Elijah on Feb. 29 at the Park Avenue Christian Church. Stanley Proper, bass, has been engaged for the choir of Loyola Church on Park Avenue, and for performances of Elijah and St. Matthew Passion at the St. George Church. Soloist last summer at the Lake George Fort William Hotel was Virginia Martin, soprano. Homer Donohoo, tenor, Dave Seegmiller, tenor, LuCretia Ferre, soprano, Rose Tiernan, soprano, Anita Halgen, soprano, Lila Dickson, mezzo-soprano (coaching repertoire with Mr. Alberti), Stanley Proper and Jewel Johnson presented Highlights From The Operas at the Brooklyn Academy of Music on Feb. 10.

Mr. Alberti has been engaged by the University of Utah to teach a master class there from July 21 to Aug. 8 in Salt Lake City. This will be Mr. Alberti's 19th summer teaching in the west and south for short classes.

Ralph Thomas' Schedule

HOLLYWOOD, CAL.—Ralph Thomas, prominent voice teacher of Hollywood, presented the fourth in a series of recitals on Feb. 4 at the Hollywood Masonic Temple Auditorium to a large and enthusiastic audience. This was a juvenile recital and those appearing were Patricia Kullman, Jeanne Thomas, Patty King, Stanley Stenner, Valerie Tibbett, Leroy Strand, Helen Strohm, Sheila Van Deventer, Donald Fetcho, June Rose Marlow, Tommy Williams, Beverly Simmons, Joseph Verholtz and Jean Durham.

Mr. Thomas schedules recitals the first Monday of each month, alternating the adult and juvenile pupils. The Feb. 4 event marks the 211th recital this vocal teacher has presented. The next one, given by adults, takes place on March 3. Mr. Thomas is the teacher of Deanna Durbin, Lois Butler, Jeanne McLaren and others.

Minneapolis College Events

MINNEAPOLIS. — Phi Mu Alpha Sinfonia of America, Delta Chi Chapter at the Minneapolis College of Music, on Feb. 16 at the College Auditorium initiated Hermann Herz, conductor of the Duluth Symphony, as honorary member. Other initiates are Donn Harris, Ralph Iverson, Elliot Fine of Minneapolis, Robert Fukuyama of Hawaii, and Laurence Pettiette of Palestine, Tex., juniors in the music education department. J. M. Wylie, honorary member of Delta Chi, spoke at the banquet. Officers in charge of initiation were James Traver, president; William Cook, national councilman; and Tom and LeRoy Fisher. Past president and alumni members of Delta Chi Chapter of the Midwestern states, attended the initiation.

Mu Phi Epsilon, Phi Rho Chapter of the Minneapolis College of Music, presented in open concert Audrey Mantz, violinist; Ruth Havlik, pianist, and Esther O'Toole, soprano, on Feb. 15 in the College Auditorium. Grace Kent Clark, province governor for Mu Phi Epsilon, was guest of honor.

Arved Kurtz Concerto Bows

A special feature of the violin recital given at the New York College of Music on Feb. 27 by Dr. Arved Kurtz, president and director, was the first performance of Dr. Kurtz's Concerto for Violin. Assisting at the piano was Arpad Sandor.

PHOTO CREDITS: Second cover: Civic Concert Association group (Arnold Van Denburgh), Jean Graham (Milwaukee Sentinel); p. 5 (Sedge LeBlang); p. 6 (Courtesy, Hawaiian Room, Hotel Lexington, N. Y.); p. 9 (Photo Yvon); p. 11 (B. A. Bakalar); p. 13 (Rudolph Besson); 6. 16 (Maurice Seymour); p. 18 (J. F. Knox); p. 21 (Ben Greenhaus); p. 23 (Ben Greenhaus); p. 33 (Booner Studio; Back Cover (Bob Buchbinder).

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